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via the grapevine

ANDRE EGLEVSKY has been signed to act and dance in the forthcoming **Charles Chaplin** film, LIMELIGHT. Eglevsky and **Melissa Hayden**, who is being considered for the ballerina role, spent three days early in October in Hollywood, discussing the dances with Mr. Chaplin. The production is scheduled for January, 1952 . . . As if to confirm his oft-voiced conviction that Ameica is voodoo and hard luck, **Leonide Massine**, on his first appearance in America in many years, in performance with Ballet Russe de Monte Carlo in Detroit, skidded and fell on the slippery, linoleum stage recently installed in the Masonic Temple. **Danilova** outdid his score, by falling twice. The thoroughly roused and angry company gave a performance as though walking on eggs, after vainly trying to teeter over the hexed linoleum .. . Sam Goldwyn has borrowed **Roland Petit** from R.K.O. and Howard Hughes for the choreography of ballets in the **Danny Kaye-Moira Shearer** film about the life of Hans Andersen. Balanchine, originally scheduled for this job, could not fulfill his obligation to the film, because of commitments to the New York City Ballet company . . . **Mrinalini Sarabhai**, Indian dancer who passed through New York en route from engagements in Latin America to Europe was feted at the Indian Embassy House, with sponsorship by Ambassador from India, Mme. Pandit . . . **Jose Greco** has more than rewarded the faith of the Shuberts and others who ventured a four-week season in his name, by packing them in at the Shubert Theatre nightly for a period longer than ballet companies would like to dare. Greco and company move on October 28th to the Century Theatre for another full four weeks, with a probable change in program indicated, thus setting some kind of record for a concert group on or off Broadway . . . The **Gollner-Petroff** ballets russes, which had an artistic and financial success on tour through Jamaica, Haiti, other Caribbean spots and capitals of Venezuela, Colombia, Ecuador, Panama, and Costa Rica, arrived in Mexico City, on its last lap before an intended departure for Spain. On August 16th, while the company was performing in Mexico City, its manager disappeared, and with him, company funds, leaving the troupe high, dry and broke. After paying the dancer's salaries and transportation out of their own pockets, the Petroffs came to Hollywood to visit with the Gollners and to recoup. They are currently reorganizing the company for a Western tour, tentatively set for November. Manager Peter Goldbaum has not been heard from since his abrupt departure in Mexico . . . At the end of the current Ballet Russe season, **Frederic Franklin** leaves the company he has been with over a decade to join forces with **Mia Slavenska** for an enlarged version of her Ballet Variante. They expect to use some of the **Tudor** and **Robbins** ballets. They will have European performances before coming to America.

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Opera ballet events . . .

To the astonishment of all beholders, Mexican emigree **Lupe Serrano** walked out of the premiere danseuse station in the new Met ballet to take to the road with Ballet Russe de Monte Carlo, an act which left the door wide open for the entree of **Janet Collins**. Ace concert and musical comedy star Collins, recently seen in OUT OF THIS WORLD, thus becomes the first Negro dancer ever to have been engaged by the Mertopolitan Opera in its 68 year history. When the Met raises its first curtain of the season on November 13 on AIDA, Miss Collins will be seen in the head of its ballet. The quixotic Serrano, in the meantime, exchanged a solo dancer's post for that of the corps de ballet. Well. It isn't given to **everybody** to choose any **one** company, let alone two.

•

The **New York City Opera company** gave its audiences and its dancers an experience to remember with awe and even pleasure of a kind in **Sophie Maslow's** commanding dances for the David Tamkin opera, THE DYBBUK, given four performances in October. In this grim and troubled piece, of human wreckage in the Pale, maimed, blind, hungry and stubbornly seeking the bounty of the Bride's touch and wedding bread, opera ballet comes close to realization of ideal function in opera, almost swamping, and no mean trick, a play as powerful as Ansky's The Dybbuk. Further and amplified review of this real event in spectacle dance must await a forthcoming issue . . . A number of the commedia del'arte gang showed their familiar and ingratiating faces in the dances composed by **Charles Weidman**, also for the New York City Opera, for the comic opera THE FOUR RUFFIANS by Ermanno Wolf-Ferrari. In this 18th century comedy of manners (Carlo Goldoni) mating and cuckoldry appear to be the principal indoor and outdoor sports engaged in by Venetian citizenry, stolid or frivolous alike. A ballet introduced into the end of act 1 set on a Venetian housetop, offers the splendid premise of laundry coming to life in a little mating dance, male and female, that is. Male hunks of laundry are in red flannel, female in white linen. Their gambols are cut short only by the bustling entrance of a human-type laundress (danced with able appreciation of vulgar finesse by **Bodil Genkel**) who hustles them all back on the clothesline where they belong, after all. Really. Set

ballet and concert calendar — November, 1951

in NEW YORK CITY only

1-28	**Jose Greco** and Company	Century Theatre
13-	**New York City Ballet**	City Center of Drama and Music
3	**Beth Dean:** "Dances of the South Pacific"	92nd St. Y. Dance Theatre
8	**Sinda Iberia** and company in dances of Spain	American Museum of Natural History
9	**Alwin Nikolais** and Playhouse Dance Co.	Cooper Union Auditorium
11	**Mara** and company in dances of the East	92nd St. Y Dance Theatre
14	Stage for Dancers presents soloists: **Pearl Lang, Merce Cunningham, Lucas Hoving**	Brooklyn H. S. of Homemaking
18	**Valentina Oumansky**	International House
25	**Felix Fibich** and **Judith Berg**	Carnegie Recital Hall
25	"Dance Varieties" presents soloists **Margaret Severn, Robert Josias, Leticia Jay, Tashamira, Sergeievsky, J. Smith**	Theatre Studio of Dance

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LECTURES

2	**La Meri:** "Ethnic Dance Characterizations"	Ethnologic Dance Center
4	**Walter Terry:** "Sex Dances of Mankind", demonstrated by **Maria Tallchief** and **Ted Shawn**	92nd St. Y Dance Theatre
7	**Dr. Marguerite Block.** "The Indian God, Siva"	Ethnologic Dance Center
9	**D. D. Livingston,** showing "Dances of the Bhil Tribes of India" (a rare film)	Ethnologic Dance Center

to some of the most seductive music in opera or ballet, the charming Intermezzo, this divertissement almost comes off, but not quite. Even the famous Weidman talent for comic human frailties cannot give expression to a ballet put on in time-honoured opera style, inside of 24 hours. Even though, a capacity opera-partisan audience showed the ballet hearty favour, Mr. Weidman really deserves better of the company in terms of rehearsal time, and staging at least as impeccable as that given the opera at large. Respect for its ballet wing is incumbent upon a company like the New York City Opera, which is growing fast into a tradition on a level with the great opera houses of Europe.

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Theodore Kosloff and his wife, the former **Alexandra Baldina,** have separated after 40 years of married life. The couple have taught dancing in Hollywood for over 35 years at the famous Kosloff School of Russian Imperial Ballet. Late in August, the school closed and they are now teaching in separate establishments . . . Billions of words printed on the subject of dance, past and to come — and still they come. Simon and Schuster will publish **Romola Nijinsky's** coming opus entitled "The Last Days of Nijinisky" early next year (and may he then rest in peace) and Farrar will bring out **Dolin's** "Life of Alicia Markova" in the fall of 1952 . . . **Marie Jeanne** is a probable addition to the faculty of the High School of Performing Arts this semester . . . **Henry Kirsch,** Californian dancer, is here on first visit to New York, to tempt good dancing fortune . . . **James Graham-Lujan** is newly appointed artistic director for the newly reorganized San Francisco Ballet, which is headed by ballet master **Harold Christensen . . . Yolanda Lacca** and Abner Rosenfeld are the proud parents of a daughter, Teresa, born September 15 at St. John's Hospital in Santa Monica, Cal. . . . **Ninette de Valois** made a fast detour to visit New York during the first week of the Sadler's Wells Theatre Ballet's Canadian tour . . . **Georges Hirsch,** is no longer director of the French National Theatres (meaning the Opera and the Opera-Comique) by act of the French Parliament a month ago He was relieved of this political appointment and succeeded by **Maurice Lehmann,** formerly director of the Chatelet Theatre. M. Lehmann's installation occurs on November 15 — and interesting changes in the Opera ballet scene are being prophesied all over Paris.

Ruth Page's new opus for the Ballets des Champs Elysees, entitled REVENGE, scored a great hit on its October 17th premiere in Paris, with newly arrived premier danseur **Leon Danielian** in the lead. "Revenge" is a balletized Il Trovatore . . . **Jan Veen** has returned from his four month tour of Australia, where he appeared in concert six times in Sydney, four times in Melbourne. Discounting several thousand miles of sidetrips, Jan covered 23,400 flying miles in his round trip between Boston and Sydney. He offered a one-man show consisting of twelve dances. . .

•

LONDON

Ballet mistress **Mary Skeaping** is leaving Sadler's Wells after years of devoted service. No replacement has as yet been announced.

Among new students at the Sadler's Wells School is Heller Halliday, daughter of Mary Martin, currently starring in South Pacific in London. Heller, aged 9, was the only student accepted out of the fourteen who auditioned with her. Her ambition is simply "to be the greatest ballerina in the world."

Caryl Brahms' new book is out, called "A Seat at the Ballet". It is pure Caryl and pure gold as an introduction to the subject. The wit may be a little forced but under it all she is a very perceptive critic.

B.B.C. is organising for its European service a 2-hour programme called **Hommage a Diaghilev,** which will be broadcast November 11th. Participants, who will speak about the great man include **Tamara Karsavina, Lydia Lopokova, Alexandre Benois, Serge Lifar, Leonide Massine** and the composer Poulenc.

Sadler's Wells Ballet was on tour in the provinces during October, but returns to London on November 21. **Margot Fonteyn,** who is resting a strained foot, has been cruising in the Eastern Mediterranean with Sir Alexander Korda and the Oliviers. **Massine's** new Scottish ballet, "Donald of the Burthens," will be premiered December 12th with **Beryl Grey** and **Alexander Grant** in leading roles. **Moira Shearer** is expected to leave for Hollywood (for her Hans Andersen film with Danny Kaye) early in November.

Mrinalini Sarabhai, currently at the Cambridge Theatre, will be followed this month by **Rosario and Antonio,** playing a return engagement . . . Jack Hylton brought the **Latin American Ballet** from Paris to London's Adelphi Theatre on October 17th for a season scheduled to run until November 10th. The great American Negro dancer **Pearl Primus** follows them into the same theatre immediately thereafter for her first London season.

Angna Enters opened at the Mercury Theatre on October 22 for two weeks fitted between her American and German engagements. She came to London direct from the Berlin festival at which she had been representing ANTA. During her season, Miss Enters showed several numbers new to London, such as "Fleur du Bal" (depicting a Parisian tango dancer of 1914) which had been a success in America.

The sensation of the Grand Ballet du Marquis de Cuevas, which opened at the Cambridge on October 8th for three weeks, was undoubtedly **Serge Golovine.** He danced the part originally made for Eglevsky in Lichine's corny "The Enchanted Mill" and literally raised the roof. He is small, compact, has good elevation, clean beats, fast turns and his movement has beautiful fluidity. 26 years old, French, he is another triumph for Paris Opera training.

Mary Clarke

•

VIENNA

The announcement that **Grete Wiesenthal,** head of the academy of dance, did not renew her contract for this season, came as a total surprise to all here. Professor Wiesenthal, acknowledged as the best teacher of the typical Viennese school, has held this post at the academy for years. Neither she nor the direction would give any reasons for this step. It is reported that Miss Wiesenthal has had several offers from abroad which she plans to accept. For the time being, **Toni Birkmeyer,** soloist of the Vienna State Opera, takes her place.

Paucity of artistic outlet on the one hand (there is usually no more than one ballet performance a month at the Opera House) and poor living conditions in general have been the cause of several other departures from the Vienna Opera Ballet.

Edgar Wenzel, who won the first prize of the City of Vienna at the 1950 dance competition, is leaving to join the opera ballet at Duesseldorf, Germany . . . Two others are young **Herbert Juzek,** who goes to the Middle East Theatre (also known as the Oriental Lyric Stage) at Beiruth, Syria as choreographer and maitre de ballet, and **Annemarie Ziegler** who has left for Paris, where she is to appear in a film.

The only new work in the offing is composer Gottfried von Einem's "The Golden Calf", to which the Vienna State Opera has bought rights for production and will stage early in 1952, with choreography by **Erika Hanka.**

On October 6, a new ballet by **Rosalia Chladek** was seen at the American Kosmos Theatre. It was called **"Rhapsody in Blue"** after the composer's (Gershwin) title. Poor costumes and a small stage heightened the impression of a rather weak work.

Linda Zamponi

•

CANADA

The youngest company to take to the road arrived in Quebec City on October 5, when the **Sadler's Wells Theatre Ballet** began its Canadian and American tour, its first jaunt outside the United Kingdom.

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(continued on back flap)

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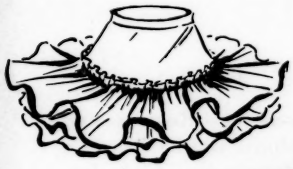

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. . . J. L. B.

With Christmas just around the corner once more . . . the season for getting together . . . even the busiest of us are imbued with a feeling of goodwill toward our fellow man and the "party" spirit prevails. Why not manifest this Yuletide spirit in your school by giving a special Christmas show?

It doesn't have to be a big production anywhere on the scale of a spring school recital. Just an evening of fun for everybody concerned.

Favorite fairy tales could be done in pantomime . . . Cinderella has been a stand-by for hundreds of years . . . The students could be divided into groups, make their own story selections and work them out themselves. This will give them a creative impetus as well as pleasure. Costumes could be renovated from your last recital, or made up of anything around the house.

Have a Christmas tree . . . a big one and exchange gifts. Invite everyone you can . . . not only students and their parents, but friends of the school. It's a perfect opportunity to renew old friendships and make new ones.

And speaking of goodwill to our fellow man. You could charge a small admission, (contribution is the word) to your "show" and donate the proceeds to the Polio Foundation Drive. Remember, last month we mentioned a number of ways that a dance school could contribute to this worthy cause. This is another way . . . and I can't think of a better way to reflect the spirit of the season.

Think it over . . . I'll bet you'll come up with dozens of ideas that will make this Christmas a festive and memorable occasion and cement lasting respect and goodwill in your own community throughout the year.

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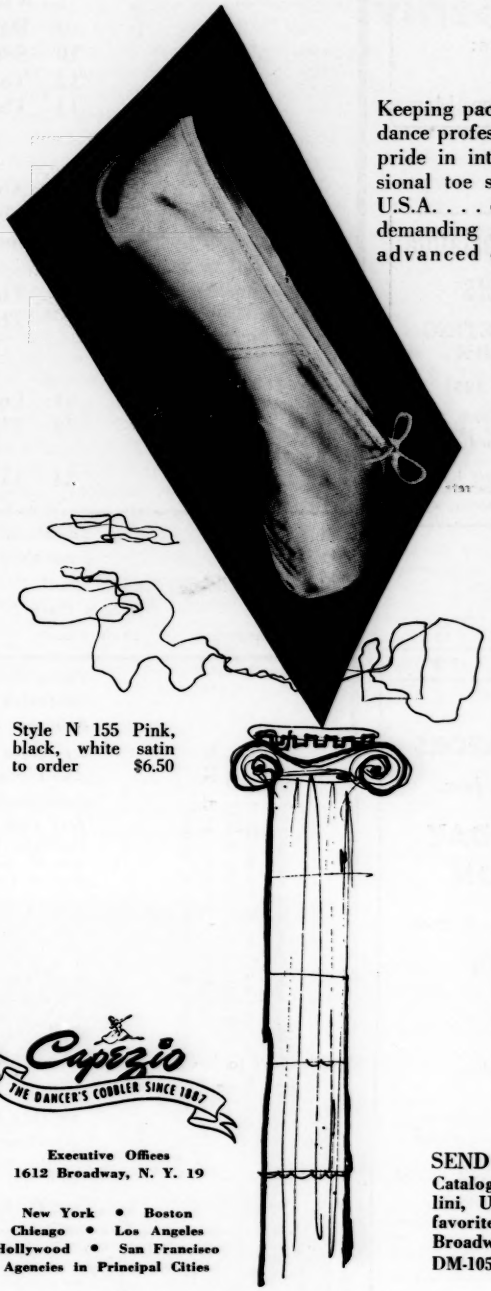

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ON THE COVER: Nora Kaye and Nicholas Magallanes, principals of the New York City Ballet Company in the Jerome Robbins opus THE CAGE. Photos by Walter E. Owen.

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dancers on video

by Ann Barzel

THE new TV season opened with more of the same on all established programs. Having found a few sure things they're apparently going to cling to them until we're all exhausted from seeing them. Show of Shows, Stop the Music, Paul Whiteman Revue, Your Hit Parade—all are sticking to their formulae.

Even if we are anxious to see advances made in telecasting we don't mind a repeat when its Imogene Coca in that burlesque of "Afternoon of a Faun" which she did again on October 6. Miss Coca is getting to be so good a dancer that she had to mug broadly to make some people realize **James Starbuck** was only kidding in that big production of "Glow Worm" he put on for Show of Shows (NBC) September 22.

The latter show had **Mata and Hari** for several weeks. Their surrealistic number on September 22 with bizzare designs formed by their satiric movements and costumes was especially suited to TV. **Nelle Fisher** and **Jerry Ross** returned to the show on October 6 in a new number in which Nelle sang and danced as a movie-struck small town girl who ended up as a Hollywood waitress in spite of some darned good hoofing with customer Ross. The **Hamilton Trio** continues with Show of Shows. Their most original recent number had the boy as a crystal gazer trying to divine which of his two loves he preferred.

Stop the Music (Thursdays, ABC) now has **Peter Birch** as choreographer. **Frank Westbrook** had one of his best days on the Paul Whiteman Revue (Sundays, ABC) on the all Spanish program. His arrangements included a swell solo to "Lady in Red" for a very pretty girl.

Johnny Coy's St. Louis Blues on Ted Mack's Family Hour (Sundays, ABC) is a swell routine and bears repetition, but we hope the next time they won't have the rest of the cast sitting around as a listless background.

Announcements of guest appearances of star dancers are usually more exciting than the de facto act. It's fun seeing famous faces and feet up close, but they rarely have good dances to show, and the presentations are invariably rigged up to have that hollow phony sound.

On October 4, John Conte (Little Show, ABC) plugged **Ballet Theatre** by introducing his ballet-struck niece (a cute, well-mannered little miss) to **Lucia Chase** who charmingly recited a few elementary facts about Ballet Theatre and then switched us over to **Alicia Alonso** who was practising the Sugar Plum Fairy variation from Nutcracker. Atmosphere for this balletic interlude was provided by the soprano on the show waddling around in ballet slippers and long tutu the while she gave impossible bar work to three tenors in medieval togs.

On October 7, This Is Show Business (Sundays, CBS) had **Jean Babilee** and **Nathalie Philippart** dancing a number titled "Backstage Rehearsal at the Met" to Gershwin's Second Prelude. It wasn't anything to demonstrate their special stylistic talent and it was followed by one of those phony problems posed to the experts. In this instance Miss Philippart and Clifton Fadiman conversed in French as to whether American television was ready for full-length ballets. In good concise English George Kaufman decided that we've all known for ages — that ballet is a natural for TV. Sam Levenson brought up some irrelevancies about sponsors, as if ballet depended on that (not much), and Babilee snatched a quick drink of water from the speaker's glass before the close-up camera switched to more photogenic proceedings.

Patricia Bowman has a quarter hour on Saturdays on CBS but so far we've been far from a TV set at her time. The same goes for **John Butler** whose dances on the Kate Smith Hour go on at 3:00 P. M. in our town, when no decently employed person can get within eyeview of a television set.

Hollywood may come up with something of interest. **Edith Barstow** is choreographer for the Eddie Cantor Show (Sundays, NBC) originating there. The Red Skelton Show (Sundays, NBC) had a very amusing mirage-in-a-barroom which was almost a surrealistic ballet, with no choreographic credit.

While British television is not so prolific as American, it has been more generous in its treatment of ballet. When they present dance it is in a complete show, not a smidge of a romp sandwiched in between comedians and crooners (who sounded better on radio when you didn't have to look at them).

On September 6 London's BBC telecast an hour of ballet by **Les Ballets des Champs Elysees.** The program consisted of two complete ballets, **Ruth Page's** "Impromptu aux Bois" and **Roland Petit's** "Les Forains," plus a classical pas de deux by **Jacqueline Moreau** and **Vladimir Skouratoff.** The company's own decor was hung in the studio and there were several complete studio run throughs with orchestra — and a very well put on evening of ballet when it finally came through.

John Wray, director of the Ed Sullivan TV show "Toast of the Town" and choreographer for the same, shows blonde Rae MacGregor and Norma Thornton what comes next. These girls are part of a permanent dancing line. "The Toastettes", who appear in this show.

photo: giacomelli, venezia

A ballet of another kind was staged by dancers of the Marquis de Cuevas' company for guests of Don Carlos de Bestegui (seen from above in 18th century wig and robes at foot of central column) in a costly and colossal party given during Festival season. Dancers Hightower, Taras, Tallchief and others shot from above.

season in Venice: a ballet, an opera and a party

by Trudy Goth

ORFEO — a ballet by Janine Charrat, with score by Roberto Lupi, was the sole ballet entry in the 1951 Venice Festival. Principals are Milorad Miskovich as Orpheus and Ethery Pagava as Eurydice and Janine Charrat as a Chorus.

• Venice as a ballet festival center had a thin time of it this September, 1951 season. The 14th International Festival of Contemporary Music of the Biennale of Venice, gave birth to three events:

a) an opera by Stravinsky;

b) a party.

c) a ballet.

Of these, the ballet, the work of Janine Charrat, a choreographic cantata entitled ORPHEUS, was the least considerable.

What really rated in this newest of a long line of Orpheuses from Gluck to Lupi, was the extraordinary beauty of the score by Roberto Lupi — a cantata for orchestra and chorus, with two solo voices, which expressed in the most simple, unaffected and truly monumental way the quality and beauty of the Orpheus myth which has inspired so many musicians, dancers, et al for so many ages. It really deserves a better choreography than the contrived and shallow piece mounted upon it by Janine Charrat.

Where the choreographer failed was in her use of a crisp and virtuoso exposition of a theme which aesthetically lends itself better to more lyric, more delicate movement passages. It failed because it was so "Parisian" (in which Charrat excels) rather than universal. Charrat, herself, danced well, although she bit off more than she could chew by making herself a Choros, interpreting a wailing woman, harpies, furies, etc., and so confusing the outline of the ballet and swamping the principal characters.

Ethery Pagava as Eurydice did her best, but unhappily has put on weight and lacked the poetry one expects to find in an Eurydice.

It fell to Milorad Miskovitch, as Orpheus, to redeem an otherwise limp opus. I can only wish that American audiences might see this man's interpretation, in noble style and disciplined intensity, of the Orpheus role.

The production was extremely handsome, perhaps a bit too much so. Leonor Fini's costumes were adequate, but her scenery was downright resplendent, inventively so; unfortunately, the Teatro Fenice lighting technicians, who could well do with some lessons from American colleagues, took the edge off its beauty.

There is a lesson to be learned from all this for all those persistently busy and yearning American choreographers always looking for a stage for their creations — and this is that an inventive, determined and well prepared choreographer can offer something to the next, or 1952 festival in Venice, not by starting to prepare for it a month ahead, but now — a deliberate, one full year, well organized, well studied plan.

Venice can use the Americans.

photo: piccagiani, milano

Costume sketches by designer Ebe Colciaghi for principal characters Baba La Turca (a bearded lady) and Tom Rakewell for the Stravinsky opera, "The Rake's Progress", principal event of the Venice Festival.

photo: piccagiani, milano

Set by Gianni Ratto for the Stravinsky opera, "The Rake's Progress", with three settings suggested: the country home, a Regency square, and the lunatic asylum in which the Rake dies.

Much as I dislike to suggest it, a much more amusing ballet took place, not on the stage of the Fenice, but at a private "party" at the Palazzo Labia, given by the multi-millionaire Carlos de Beistegui. Inspired by the heady atmosphere of festival and the goings-on in the theatre, Charlie undoubtedly staged his own stupendous rout in 18th century costume, perhaps by way of heralding the imminent world premiere of Igor Stravinsky's opera THE RAKE'S PROGRESS, a classic work in the 18th century style of Mozart, perhaps because it afforded him a grand outlet for the spending of millions of lire on a princely entertainment for 3000 invited guests and thousands of Venetian citizens who mulled all night long outside the walls of the palace.

For this occasion, Charlie ordered and paid for a group of dancers from the Grand Ballet du Marquis de Cuevas, who were flown from Biarritz to Venice for the occasion and flown back the following morning after their one-time appearance in a Rameau ballet (shepherdesses, nymphs, Courtesans, etc.) by John Taras. The dancers who entertained the patrician crowd consisted of Rosella Hightower, Marjorie Tallchief, Harriet Toby, George Skibine, John Taras and Serge Golovine.

•

The great event was the first world performance of an Igor Stravinsky opera, THE RAKE'S PROGRESS, with a libretto in English prepared by W. H. Auden.

While not precisely in the province of dance, the advent of such a musical masterpiece should be of consuming interest to every dancer who sets any value whatever on artistic life in the contemporary theatre.

"The salvation of art lies in tradition—not in revolution." Thus the composer who created the atonal disonances in Sacre du Printemps (in 1913) and has come the full circle to a re-creation of the 18th century classic, for all the world cousin to Mozart himself.

The strength of THE RAKE'S PROGRESS is Stravinsky, a lucid and magnificently classic score, magnificently rendered by some of the greatest voices in contemporary opera to produce the greatest classic in 20th century opera sung in English.

The weakness of THE RAKE'S PROGRESS is in its dark-ages approach to staging. Apparently the uses of choreography and stage movement have not yet been discovered by the esteemed regisseur Karl Ebert. I feel that the lack of imagination in staging dimmed the score, dimmed the work of the otherwise excellent actor-singers, and unpardonably dimmed Hogarth.

In general, the artist who created the original rake on canvas, has been sinned against by not only regisseur, but by librettist Auden, and designers Gianni Ratto (decors) and Ebe Colciaghi (costumes).

Ebert, a stage director of great experience in opera, was unable to keep the movement either fluid or in fidelity to Hogarth and those fantastic and bawdy paintings. Ratto was unable to catch the spark from either Hogarth or Stravinsky.

continued on page 36

Rina Nikova of Jerusalem proudly displays poster advertising the Jerusalem Ballet of which she is founder and ballet mistress.

toward an Israeli Ballet

by Ann Barzel

EVERYTHING except bread and yogurt is rationed and there are 40,000,000 menacing neighbors anxious to pick a fight in the front yard and the back yard, yet Israel is making first steps, or noises, in the direction of a national ballet. Billy Rose and Capezio have donated hundreds of pairs of toe shoes and the American Fund for Israel Institutions sponsored a survey of the dance scene by Jerome Robbins. Several groups with official sounding titles have given performances.

There are any number of elements indicating a readiness for a national dance venture—including undercurrents of rivalry, and that is almost an essential part of a live art project. And there are a frightening number of obstacles which couldn't possibly scare the kind of nation which came up with a first rate theatre, a magnificent orchestra and a fine art gallery in no time flat.

If all it took was wonderful looking youngsters with long straight limbs Israel is well-equipped and ready to start. In Israel everyone wears shorts, and we mean *shorts* (cloth is rationed), and a survey of what promenades along Tel Aviv's Allenby Road any evening is a casting-director's dream walking.

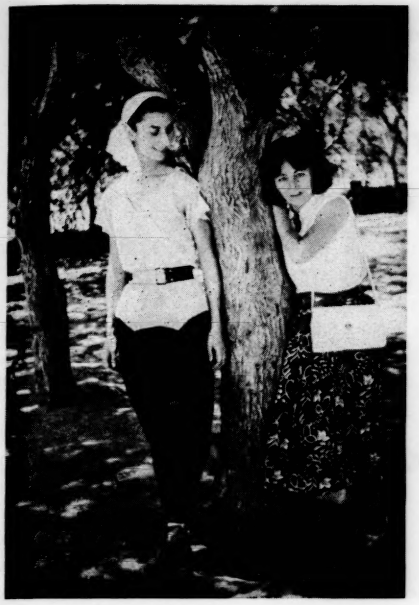
Many of these swell legs are learning to dance. The studios in Tel Aviv and Jerusalem are crowded, and the kids are ambitious. The several teachers we met are intelligent and sincere, but need new standards of attainment.

The surface problems for an Israeli ballet may be organizational, but more basic is the bald fact that the material is still pretty raw. Training is not intensive or thorough enough to have prepared proper instruments for a first class dance company. The young people are more than up to the occasional jobs in Habima productions or the opera ballets, but good style, virtuosity and strong techniques of whatever school are lacking.

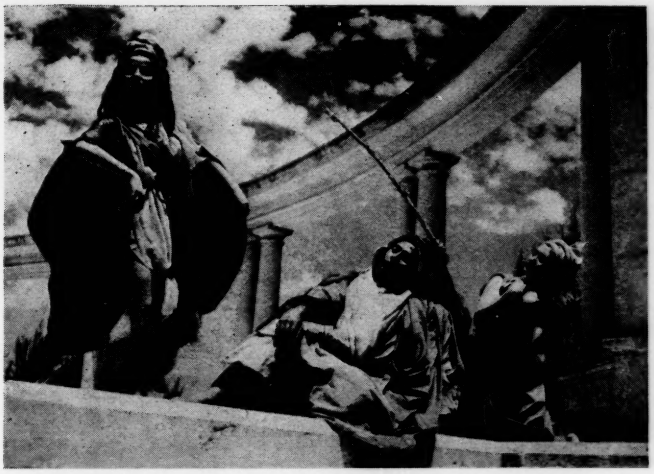
As a rank outsider, who nosed around in many nooks and crannies and talked to restless pupils and teachers not satisfied with present levels, we offer the unsolicited advice that what is needed at once is the importation of well-established dance companies to give performances in the land. Just as the Ballet Russe of Diaghilev and De Basil stimulated the current renaissances in England and America, the young Israelis need to see what others are doing to realize what are the standards of physical accomplishments and how they can be utilized expressively and decoratively.

Artistically mature products from other lands will stimulate Israeli audiences to want permanent dance groups of their own and make them more demanding and discriminating. The entertainment-hungry land has not been unkind to pioneer dance efforts, but it needs to see the production scale and technical level of the western world in order to adjust its own standards. A country whose theatre (Habima), music (Israel Symphony) and painting (current Chagall exhibit as well as much native art) are comparable to the best in the contemporary world need not lag behind in the dance.

A national ballet for Israel is not as simple as the national symphony. That could be created almost over night because the land was rich in displaced fiddlers from the best orchestras of Europe, and the short-wave radio and past experience had prepared a receptive audience. The large mass of Israeli population has not had much experience in dance. In the early decades of colonization the settlers were all of the idealistic "intelligentzia". They had read the best books, but not even allowed in the capital



Beryl Morina and Gertrud Kraus, recent and early dance pioneers, in Tel Aviv.



Two studies of the Nikova Jerusalem Ballets:

Georgian dances photographed in the Citadel of the Old City . . . The ballet "Eleazar and Rebecca", photographed in court of the Hebrew University.

cities, they had not taken in the Czar's favorite pastime. For them, just as for the Central European immigrants who followed, the concept of ballet was the provincial kind seen in operas and still part of the "cultural life" of Riga and Hamburg, Bucharest and Brest.

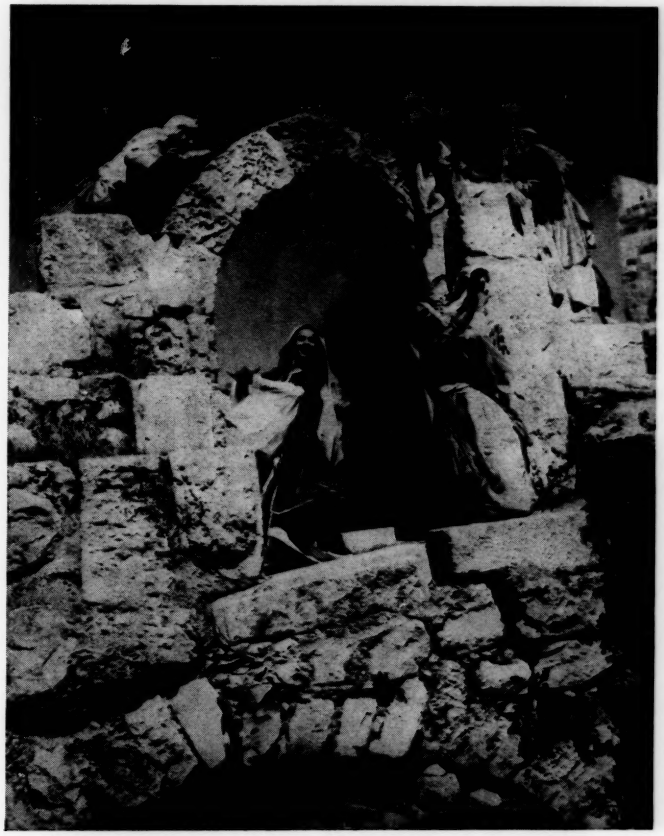
There are several interesting dance artists working in the land and if their pioneer efforts are not of national ballet proportions, still it is their work that has stimulated whatever interest there is thus far, and it is their pupils and their audiences who are to be advanced to the levels of a full scale effort.

In Tel Aviv the leading dance personalities are Gertrude Kraus and Mia Arbatova. Miss Kraus is a worthy leader, being a person of wide cultural attainments. Her own dance background stems from Vienna and the Modern German Dance. She was active in the European dance world of the '20s and took part in the projects that included Wigman, Von Laban, Kreutzberg. She paints well and has worked with the upper brackets of the musical world.

For two decades Miss Kraus has danced, taught and produced programs in Palestine and her prestige and the respect she commands are enormous. She has worked with orchestras and produced spectacles. They still mention the excellence of the danced scenes she arranged for an outdoor production of "Midsummer Night's Dream."

Miss Kraus is aware of new trends and new technical attainment in modern dance and ballet for she has been recently to Europe and America. This summer she invited American Talley Beatty to teach in her studio, and had not

(*continued on page* 30)



the camera's eye as choreographer

by Thomas Bouchard

as told to Walter Sorell

Note: *The article herein is an abridged version of a longer piece by the same authors to appear under the title "Dance in Film" in an immediately forthcoming volume called THE DANCE HAS MANY FACES. This book's publication date is set at November 19th. It is a collection of essays, opinion, reflection by some of the most famous names in the contemporary world of dance, edited by Walter Sorell, and published by World Publishing Company. Among its famous contributors are George Balanchine, Hanya Holm, Jose Limon, Carmalita Maracci, Doris Humphrey, many others.*

I AM walking along 42nd Street. It is ten o'clock in the morning. The light still has the texture of softness, an inimitable caressive quality. Ideal to a photographer's eye.

Suddenly I see a paper flying in the air. It is floating with graceful majesty, without a single repetition in its movements, down along the walls of this gigantic masonry.

At the same instant, my eye catches sight of an old man trying to cross the street. Lifeworn, the incarnation of man's frailty, he steps down from the sidewalk, a jaywalker. A passing car at full speed just misses him. One jerk, he jumps backward to the sidewalk.

The paper. The old man. And also the girl.

THE SHAKERS — Doris Humphrey's theatre piece about early American religious sect which believed it could shed sin by "shaking" it off. This work was filmed in 1938, with original principals Doris Humphrey, and (visible in film strip) Charles Weidman and Jose Limon.

While I see the paper glide down and the old man leap for his life, a girl is in range of my vision. She comes toward me. She hurries. I see the movement of her body, her head held slightly sidewise.

Thanks to my ocular perception, thanks to my *two* eyes, I can see the paper, the man and the girl, can absorb their movements and be aware of the rhythmic flow of an inanimate thing, of muscular motion, of grace and beauty per se, and be aware of all this at *one* moment.

The camera is at a disadvantage. The range of its vision is no match to ours. It is most sensitive to any rapid movement. It cannot follow it as smoothly and as easily as our eyes, which adjust to movement without being subjected to a flickering image.

Spatial gaps are quickly absorbed by the human eye. But on the screen they shout at you and haunt you!

The three-dimensional image: the triumph of the human eye over the lens.

The camera — a mechanical cyclops in miniature! It's one eye in the middle of its forehead staring at an object. We must admit, though, it is concentrated on it, well focused.

But, in order to embrace the object in its entirety, it must move backward and each detail becomes small, indistinct. Can it still see the paper, the man and the girl? The paper becomes as small as the head of a pin; its wonderful dreamlike movements are lost. The old man's movement remains as unclear as its motivation. The girl, in such remoteness, loses the secret of her magic.

Only a close-up of each detail could restore all the lost intricacies. But this would be an entirely wrong approach. In order to convey the same intensity of experience and the same impact of drama and artistry as reality has given to our eyes, we must use the inventive and imaginative qualities of the camera to recompose an entire event.

Technically speaking, this means to shoot pictures, to cut and edit them.

Artistically speaking, it means to compose the architecture of a symphony in the language of pictures.

This circumscribes the problems involved when dancing is to be filmed. He whose artistic vision goes beyond the desire to preserve steps and aims at the depth and message of the subject matter has already understood me. The others never will.

The dance is choreographed for the stage. Film, in comparison to the stage, is infinitesimal. The dance seen with the eye of the camera from a certain angle for any length of time is against the very nature of this medium.

A simple record on film of the goings on behind the footlights from the stationary angle of the audience in the theatre or concert hall is a mere carbon copy of the dance, but it serves its specific purpose. It records.

I fully understand that the dancer is interested in the pure record of his movements, in the preservation of his dance compositions as a whole. It can be done. But we must realize that we cannot mate two different artistic media and hope for an offspring of pure artistry.

THE GOLDEN FLEECE — an opus by Hanya Holm, with story and costumes by Kurt Seligmann was created, premiered and filmed in 1940. It is about a medieval alchemist who transmutes base metals to gold — a theme always dear to the heart of Seligmann. There are two versions of "The Golden Fleece" on film; one is a documentary which records the authentic Holm choreography; the other is a Bouchard adaptation, in accordance with the ideas expressed in this article. The latter version is called "The Dream of an Alchemist".

The stage illusion is produced through the remoteness of an apparently different world. The film illusion is created through its immediacy, its closeness and its life-likeness.

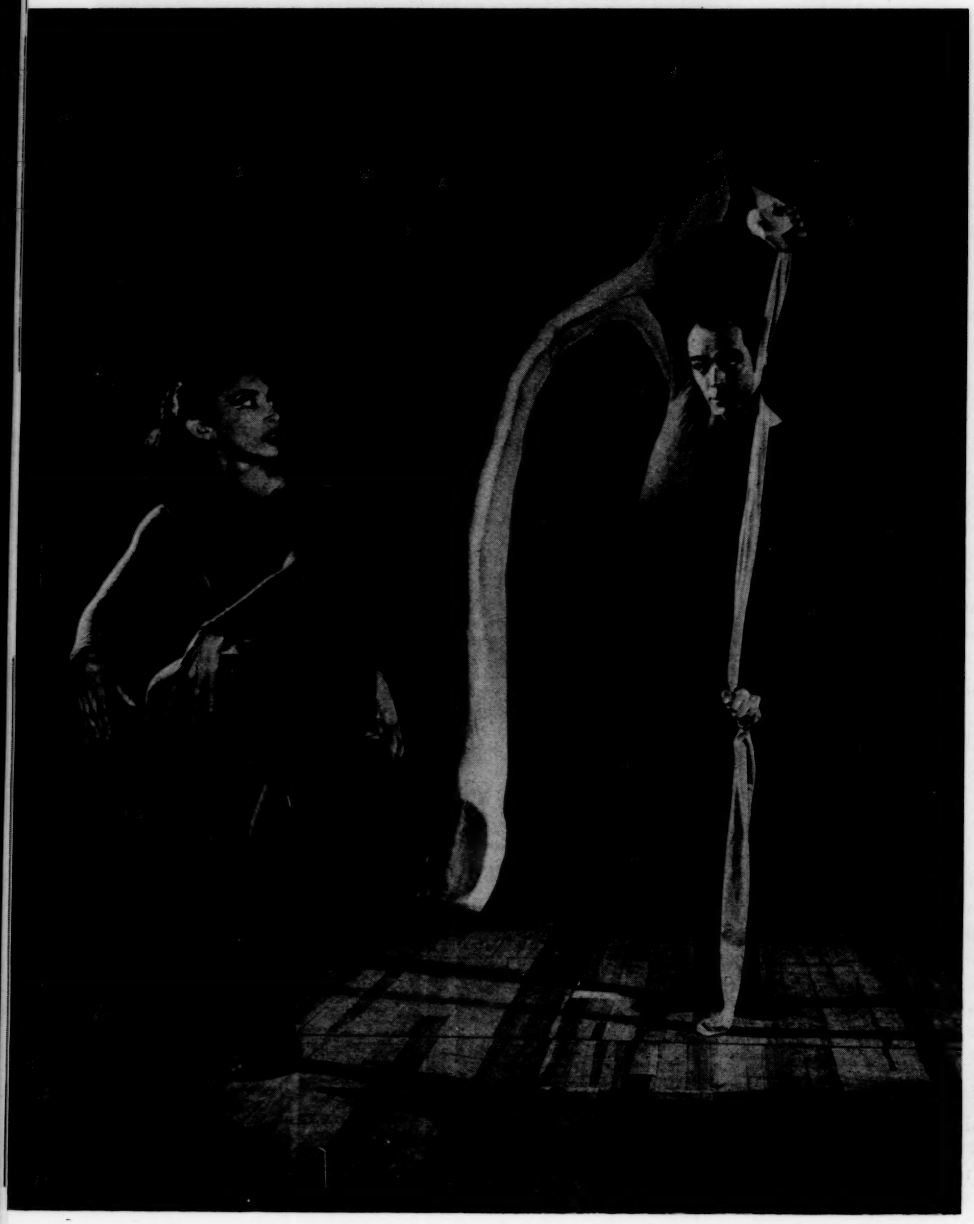
The dance needs to be *re-created* for the film. To begin with the beginning: in the film, there is no curtain that can be raised. Therefore, the opening must differ from that of the stage performance. When I did *The Shakers* for Doris Humphrey, we introduced the dancers, and with it the entire atmosphere of fanaticism and religious ecstasy, by having the dancers ascend a staircase and gradually line

(*continued on page* 45)

amorous adventure

a ballet collaboration
by Pauline Koner and Abner Dean

first performance, August 16, 1951
at New London, Conn. in the 4th
annual American Dance Festival

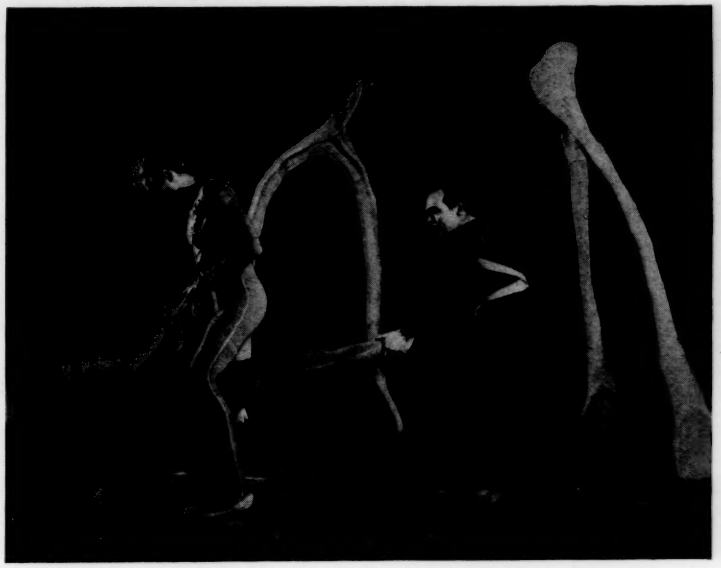


PRELUDE The honeymoon is well over. He and she see each other stripped of the misty curtain of first love. Curtain or no curtain, she looks good to him. But he doesn't look good to her. She unties the knot that binds them. She wants out. He threatens to hang himself — but is careful not to. She exits — in search of amorous adventure.
(Pauline Koner and Charles Weidman).

ADVENTURE no. 1 She finds a guy, she preens, she cavorts, she does nip ups, she gets in his hair — in vain. The guy is already in love — with himself. She exits sadly.
(Pauline Koner and Lucas Hoving).

ADVENTURE no. 2 She finds another one. He is appreciative of her, he is tender, he reciprocates — just so far and no further. The silver cord yanks him back at every climactic point. She exits in deep dudgeon.
(Pauline Koner and Lucas Hoving).

photographs by robert l. perry, new london



ADVENTURE no. 3 She finds another one. He reciprocates, my, how he reciprocates! His chest is ablaze with decorations, little bleeding hearts, one for each little lady whose amour he has reciprocated. He is more than willing. But is she? By the time the husband has found her and yanked her loose from Don Juan, she is all ready to slip the knot back on. But is *he*? *Is* he?
(Pauline Koner, Lucas Hoving and Charles Weidman).

by Doris Hering

the season in review

photo: Cris Alexander

PEARL LANG appears in recital this month on the Stage for Dancers Series, sharing a program with soloists Lucas Hoving and Merce Cunningham. The joint recital takes place November 14 at the Brooklyn H. S. for Homemaking Auditorium. Miss Lang will dance "Song of Deborah" and others.

NEW YORK CITY BALLET
season, September, 1951
New York City Center of Drama and Music

• There's no doubt about it. The New York City Ballet is the bright particular star on the ballet horizon. Each successive season (this was its eighth) adds new lustre to this delightful company.

Interestingly enough, the lustre does not always come from the premieres. It comes from something deeper — that has to do with thoughtful rehearsal, non-competitive distribution of roles, understanding of artistic purpose on the part of every member, and a sound basic repertoire. They almost do not need the extra pull of novelty to make one feel that each season has been an advance over the preceding one — that each dancer has added a new facet to his artistic growth.

As a result, the premieres, instead of being the main reason for attending, become an added treat. And if they do not make their mark, one is not abysmally disappointed.

For the current season, Todd Bolender created THE MIRACULOUS MANDARIN, Balanchine created A LA FRANCAIX, and he revived his CONCERTO BAROCCO, which had been absent from the repertoire for a year.

In structure, THE MIRACULOUS MANDARIN reminded one of an adolescent. Sometimes it was disturbingly mature. Other times it was gauche and inexpressive. The ballet is based on a strange tale of the triumph of love over death, of good over evil. Briefly it concerns a vicious little tart who lures victims for her six male companions to kill and rob. She encounters an old man, a young man, and finally a mandarin. The mandarin survives several kinds of violent death. Only when the girl accepts his love, does he finally expire. Through the theme there also wanders a blind girl, symbolizing the principal character's searching and unrest. At the end, when the mandarin's love has been accepted, the blind girl squats down quietly like an errant soul that has found a home.

At first viewing one does not feel that Mr. Bolender has succeeded in rising above the crashing, tempestuous Bela Bartok score, which is a searing dramatic experience within itself. But actually he has made a contribution. The opening scene in which the six young ruffians stand in watchful waiting and discharge their nervous energy on scuffling among themselves sets a fine mood of subdued evil. And the whole first half of the ballet — Melissa Hayden as the girl tossing in boredom on top of a high, stair-decorated platform — her bitter encounter with the old man (cleverly mimed by Frank Hobi), the young man (Roy Tobias) and the blind girl (performed with her usual gestural honesty by Beatrice Tompkins) present a sharp picture of a soul in furious and purposeless torment.

And the first appearance of the mandarin is something to remember. He stands bathed in soft light atop the platform (designed by Alvin Colt), and the girl stands below, a distance away, her back to the audience, trembling violently and with the orchestra screaming like a soul in purgatory. But somehow the ballet does not grow beyond this point. The long duet in which the mandarin expresses his love, his multiple death scenes, and the final duet in which the girl plays with his body as though it were a dead fish, lose the dramatic impulse, the piling of energy upon energy.

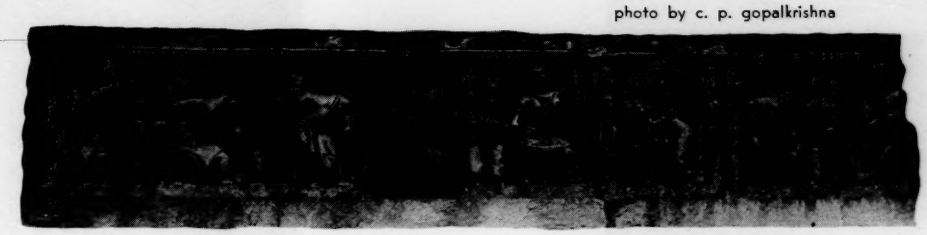
At first Melissa Hayden approached her role with a uniformly high pitch of intensity. But she has already begun to probe more deeply so that now one catches early glimpses of the spiritual potential in this unleashed leopardess of a woman. In the role of the mandarin we preferred Hugh Laing's shy humility to Todd Bolender's softness and mobility. Among the boys, Robert Barnett's ferret-like intensity was particularly colorful. Jean Rosenthal's lighting was nothing short of sheer magic in the way it kept the stage in foggy gloom and yet outlined the characters as though a wan city sun were glowing.

In A LA FRANCAIX, Balanchine has created the sketch for a witty little ballet. But unfortunately, it is merely a sketch.

Based upon an ebullient "Serenade For Small Orchestra" by Jean Francaix, it is a satire on JEUX, on LES BICHES, and on every ballet that contains a sylphide. It opens with a scherzo-like movement for Janet Reed, Frank Hobi, and Roy Tobias as three carefree gallic urchins. They are interrupted by a handsome tennis player (Andre Eglevsky) who dispatches

continued on page 46

photo by c. p. gopalkrishna



A sculptured panel from the temple at Belur, Mysore, showing a male dancer in various Bharata Natya poses. In juxtaposition to the dance poses are various scenes of erotic acts. The connection between religion, dance and sex is close, and most South Indian temples are ornamented with depictions of each of these elements.

INDIA and her dance art today

by **Faubion Bowers**

● The quickness with which Indian dance is acknowledged today as one of the world's priceless artistic heritages is in sharp contrast to the stormy events leading to its recognition. Few art forms compare with Indian dance's recent history for conflicts, confusions, vicissitudes and generally devious pattern of decline and growth.

Stranger even than the extraordinary mixture of opposing elements, is the contrast between the antiquity of India's dance heritage and its recent and immediate determining history. Historical records indicate that by several centuries before Christ, all India's theatrical arts were already highly evolved. *But the existence of dance in India and its state today are a matter of the past thirty or forty years only.* A clear rise and fall, an entire cycle is easily within this generation's memory.

During this brief period of history much has happened to dance in India. It was rescued from oblivion and near-extinction. One entire class of dancers, the devadasi, was abolished. Dance left its traditional sphere in the temple. Privy purses of maharajas were curtailed and the second sphere of dance in India, the palaces, was closed to further patronage.

Within this century the highest caste in the Indian social scale has entered the world of dance, heretofore considered an untouchable area of activity. Foreigners have performed Indian dances. Indian dancers have performed abroad and, not infrequently, Westernized their own dance. Dance at home in India has been de-provincialized, made nationwide and even international.

Unfortunately, at the height of the re-emergence of India's dance, films began to utilize it for their own ends. By their edge over costly live-talent entertainment, they have absorbed a great percentage of potential artists and fed them after their fashion to entertainment hungry and indiscriminating audiences. In doing so, a severe vulgarization of dance has already begun.

Various elements have consistently struggled against each other in the recent history of dance. At the root of the whole struggle and with the most far-reaching consequences, is found an interplay between West and East. This interplay expressed itself in several terms and with generous sprinklings of good and bad on

(*continued on page* 23)

photos: c. p. gopalkrishna

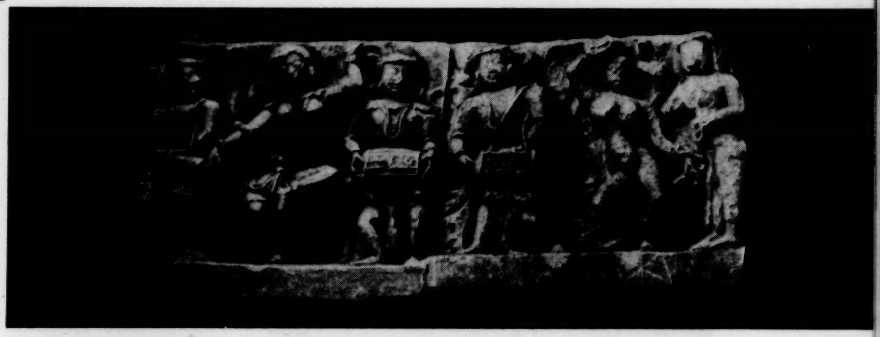
TARA CHAUDRI, one of the few North Indians to attempt the difficult and rigidly formalized South Indian type of dance, Bharata Natya, seen in action in front of the temple of Somnathpur in Mysore. The pose represents regality, a king or queen.

BHARATA NATYA

SHRIMATI SHANTA, considered by many to be India's greatest woman dancer today, seen in three characteristic Bharata Natya movements. The first represents the drawing of a bow, the second and third are abstract or pure dance movements in classical Indian style.

photo by c. p. gopalkrishna

KAUSALYA, the most brilliant and correctly classical of the young dancers of South India (Madras) in two Bharata Natya movements. On the left is the famous Nataraja pose which frequently occurs in many of the narrative or vocal parts of Bharata Natya and which represents the Lord Siva as King of Dancers. In the other, Kausalya demonstrates the concluding gesture of a Tirmana movement, a rapid flourish which ends a coda-like section of the dance.



A sculptured panel from the 12th century temple at Halebid, Mysore, showing two Bharata Natya dancers, one clothed and the other naked.

photos: c. p. gopalkrishna

A student in an abstract Kathakali pose.

KUNJUKURUP, the greatest living teacher of Kathakali, with a pupil of his village school at Ambellapurzha.

GOPINATH, the first Kathakali dancer to appear outside Malabar (the West coast of India) in a pose describing the crocodile.

UDAY SHANKAR and company in performance photo taken in 1932, showing an adapted type of Kathakali costuming and dance.

KATHAKALI

A representative Kathakali costume; the makeup is that for a demon.

Example of 18th century Moghul painting in the Kathak style, revealing strong Muslim influence on the dance of North India.

KATHAK

(*continued from page* 19)

each side. This root problem involved disparate factors describable as Western influence and Eastern digestion, habits of tradition opposed to urges for originality, new pitted against old, commercial, with its power to obliterate the natural aimed against the functional. These conflicts took many and varied forms.

When nations remain in a state of subjection for any period of time, their arts, great as they may have been, usually decline. The rule of the Muslims with their antipathy to representational arts (and it is difficult for an art to exist without the right, at least, to be pictorial if it chooses) had affected indigenous Hindu art.

By the time the British had conquered India, the arts were already seriously impaired. With intensifying British domination over the Indian mind, even the remnants of dance came to be held in active contempt by the Indian, as well as the Briton who automatically slighted everything native.

There were other factors also, such as the spread, in certain areas, of Christianity, invariably inimical to dance arts, and Indians' own lack of familiarity with their art, aggravated by the impact of new mores and ideas from the West, all conducive to the deterioration of dance.

Simultaneously with the rise of the Independence movement, however, and the rebirth of Indian national pride, dance began to command notice and subsequently, respect. *Curiously enough, a good number of Westerners directly or indirectly contributed to the restoration of dance to a place of esteem.*

•

One of the first factors that started the rebirth of India's dance was Anna Pavlova's tour of Asia in 1922. Three things in this connection astonished India: 1) she was a woman and a dancer who had achieved both equality and distinction, not merely on a seraglio level, but on the basis of art; 2) she had performed 'Hindu' ballets which, although Western in technic, were at least based on Indian themes and used not only an Indian partner, Uday Shankar, but also semi-Indian music composed by Cemelata Bannerjee-Dutt; 3) she posed a simple but shattering question to the Indians, "Where is *your* dance?"

Pavlova's visit revealed a state of affairs which embarrassed a good many Indian intellectuals. The best they had been able to show her was a few 'nautch' girls whose form of dancing had degenerated into little more than provocation to sexual intercourse.

There had been movements to revive dance before the rude awakening caused by Pavlova's visit. In 1917, the Bengali poet, Rabindranath Tagore, had seen Manipuri dancing and hoped that it might save the almost defunct dance arts of India proper. In 1926, E. Krishna Iyer in Madras had tried to do his bit towards making Bharata Natya respectable by performing it himself in women's clothing. After Pavlova's visit, interest in Indian dance became acute.

In 1932, the Anglo-Indian newspaper, the Daily Mail of Madras, sponsored and encouraged an epoch-making controversy over the merits and demerits of South India's traditional dance. The violent opinions of a few expressed in the paper's columns over its continuation and possible reformation shook a large number of people into an awareness that India *still* had a dance, despite whatever low level morality attached to it.

Early in the 1930's, the poet Vallathol of Malabar had already begun his efforts to revive the semi-folk art of Kathakali. Among the first professional artists to take concrete action was Uday Shankar. After ballet training in the West, he had returned to India, intent upon serious study of Indian dance. He was followed by others who began to seek out wise and aged teachers in the provinces and villages. Later, another dancer also originally grounded in Western ballet, Rukmini Devi, was in 1935 among the first "respectable" women to take up India's own dance.

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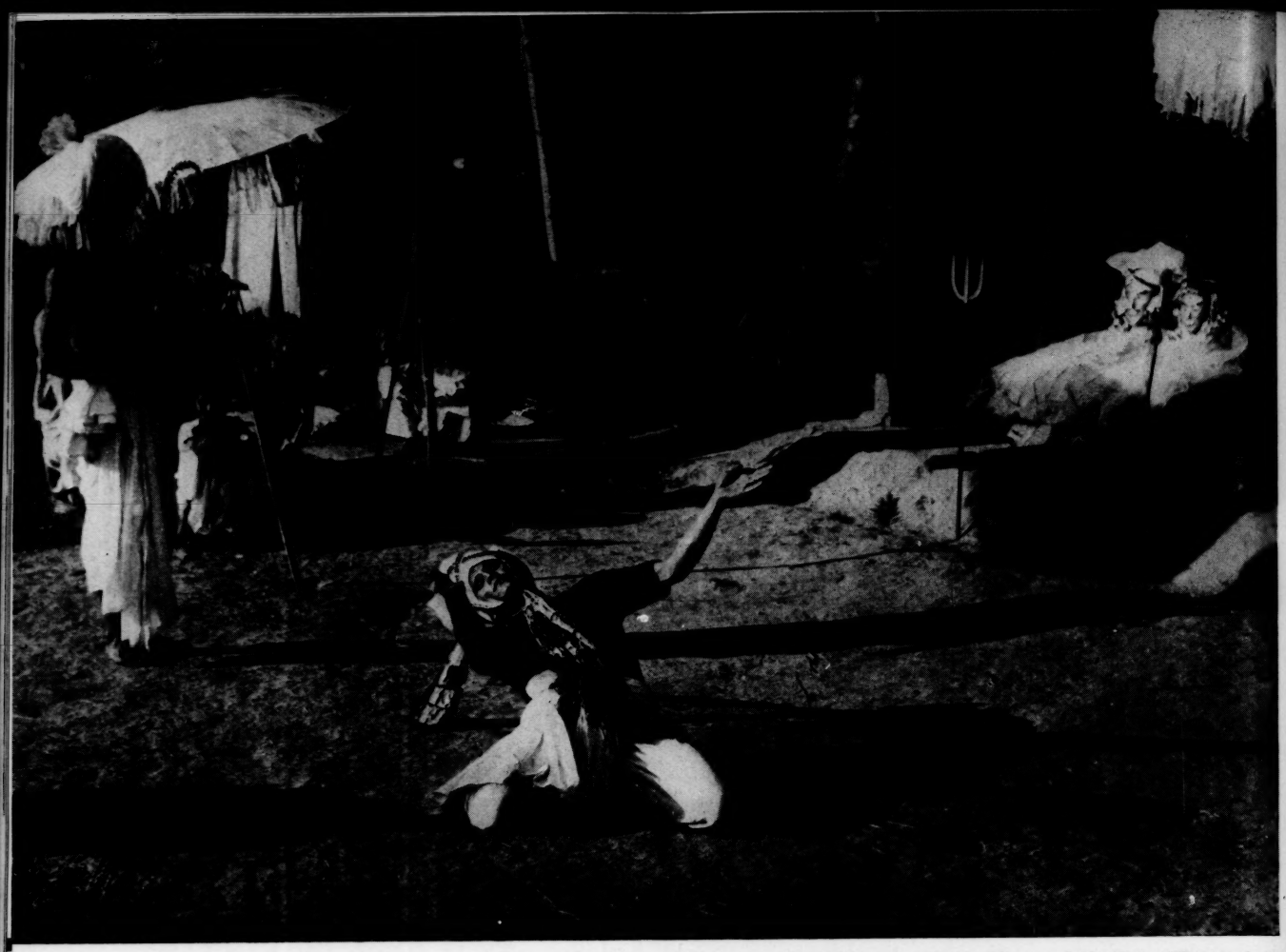


A dance performed by the chief villager of Yaribok (Manipur) in the course of a Laiharouba.

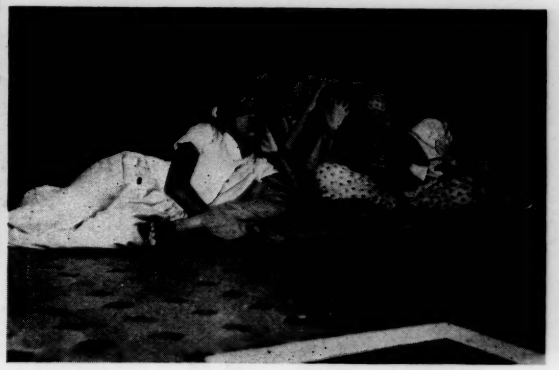
MANIPURI

photos by gerald b. eastmure

Priests and priestesses, whose powers are magical, begin a Laiharouba. Laiharouba is a Manipuri village dance performed for one month each year, with intent to please the gods and insure the prosperity of the village.

regional

Two Naga hill tribesmen in full regalia for their week's festivities before planting the spring crop. Community singing, dancing, feasts and visits to neighboring tribes to indicate friendliness, accompany the celebration.



trance

The end of a trance dance in praise of Krishna and Radha performed by a community of Brahmins at Jogeshwari, near Bombay.

She, like Shankar, was a Brahmin, and it was a daring step against orthodoxy. Other women, for whom formerly the dance had been something they were not even allowed to witness, let alone perform, followed her lead.

Meanwhile, Indian dancing had become something of a vogue in the West. The Denishawns, La Meri and Ragini Devi were Americans who played a part in the awakening of dance in India. Ruth St. Denis was, without a doubt, the first American, to make America *aware* that India had a dance at all. Ragini Devi discovered Gopinath of Malabar and introduced Kathakali to India at large as well as to America. La Meri discovered Ram Gopal, whose skill in Bharata Natya was later to enhance the reputation of Indian dance abroad. Credit to these Americans for stimulating interest in the dying Indian dance is not to be minimized, although their actual practice of the art was questioned by aesthetes who asserted that these efforts were purely Western *impressions* of India's dance.

As hodgepodges of Indian dance grew less popular in the West, Indians in India were taking the art more and more seriously, salvaging what they could from the cobwebs of neglect and forgetfulness. But even as late as 1934, Poet Tagore, after his tour of Indonesia, was still forced to make the damning statement that "Lord Siva gave his dance to the Indonesians and left India with only his ashes."

Tagore's criticism of India's dance is today no longer valid. But his words now seem prophetic for, phoenix-like, out of Siva's ashes has risen the dance of India. A dance whose idioms are staggering in their multiplicity, whose variety is infinite, whose message is equally divided between the spiritual and the secular, whose adaptability, either to tradition in the purest sense of the word or to Western concepts of creativity and originality, is an inherent part of the nature and style of dance.

•

The Classic School Of Bharata Natya

Seniormost of the four types of Indian dance (Bharata Natya, Kathakali, Kathak and Manipuri) is the classic school of Bharata Natya. It is a South Indian form of dance and, in line with the characteristic conservatism and traditionalism of the South, is today the most nearly accurately preserved of India's ancient dance technics.

Bharata Natya is, in every sense, a sacred dance, and its preponderance of eroticism today is an outgrowth of its impassioned devotional nature, which addresses itself towards the gods and their worship in all forms. Because of the potentiality of human eroticism inherent in it, Bharata Natya lost much of its purely sacerdotal compulsion through the centuries. Until the recent revival of Indian dance forms, Bharata Natya was primarily performed by temple prostitutes (devadasi) who emphasized the eroticism and directed the dance to their patrons and priests, rather than to their gods.

Rukmini Devi was among the first Brahmins of high caste to wrest this dance form from immoral association and to perform it before audiences in Western-style auditoriums. She was followed by a spate of imitators and the vogue for Bharata Natya had begun in earnest.

The widespread enthusiasm for the art among educated and respectable classes of Indian society created a demand for teachers. From obscurity and penury the traditional teachers rose to prominence and prosperity. The oldest living teacher of Bharata Natya, Minakshi Sundaram Pillay of Pandanallur village, Tanjore district, Madras Presidency, became the most sought after teacher in all India. To his distant and inaccessible village treked an endless stream of new Indian dancers from all corners of the country to learn a maximum of tradition in a minimum of time. Among his famous pupils were Rukmini Devi, Ram Gopal, Shrimati Shanta and Tara Chaudri.

With the popularity of Bharata Natya, other traditional teachers moved to the cities where great profits awaited them. Among the best and most conscientions of these is Chokkalingam Pillay of Madras who is the teacher of the brilliant dancer Kausalya. Many of the teachers became affected by the craze for dance and the purity of their tradi-

(*continued on page* 38)

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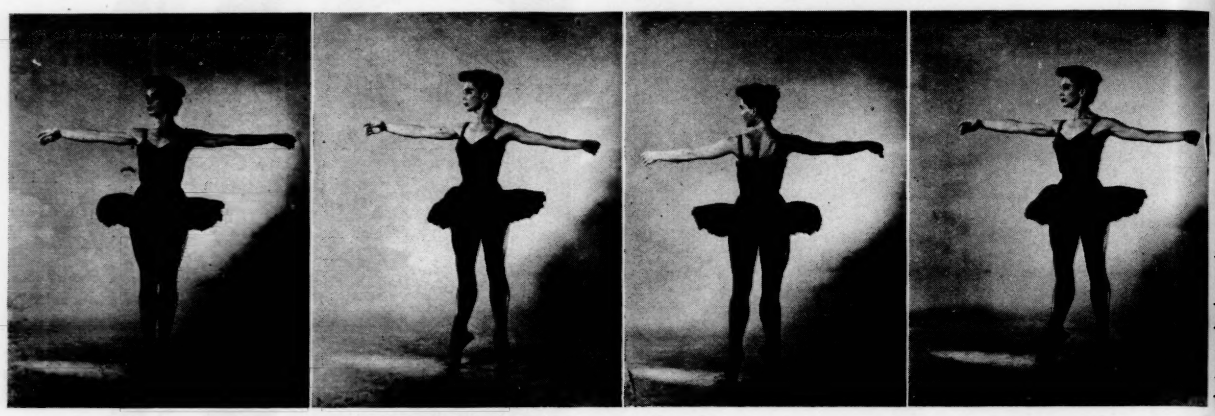
TOURS ENCHAINÉS

chapter 8 in the series Elements of Full Point Ballet Technique **by Eileen O'Connor**



photographs by walter s. owen

From l. to r. stages in simple preparation for tours enchaines (Ex. 39).

The model in the illustrations is GEMZE de LAPPE, currently appearing as soloist in the musical, "Paint Your Wagon".

Tours Enchainés (pron. toor ong-shennay).

The translation, chain turns, explains the effect that the student should aim at achieving after she masters the technique of this step.

Tours Enchainès are some of the most beautiful of turns on *pointe* and should be used in variations to express brilliance, speed and lightness. While the exercises given here restrict the arm movements to the purely academic form, the dancer and/or choreographer may vary the positions of arms and torso for special effects.

For example, *tours enchainés* may be dramatic in movement if the body is held in an extreme side-bend, arms stretched over head or held parallel with the body. Or, if the dancer has especially fine balance on *pointe*, she may thrill an audience with a series of *tours enchainés* while in a backbend (this is not an impossible feat, although I admit, it takes a lot of practise).

•

Exercise XXXIX

Simple Preparation for Tours Enchainés

(These may be practised on *half-pointe*)

Stand on both toes, holding the legs straight forward and not turned out. Hold arms out in 2nd pos. Turn face to R and focus eyes on specific, immovable object (*never* "spot" in mirror or on any moving person).

Step on R to R side, moving the foot only a few inches from the L one. Now, turn the whole torso a half-turn to the R (L foot is another step to the R further and the eyes are still focused on the same object as the head has turned to the L shoulder). Be sure this first half-turn is executed sharply and with the shoulders and hips aligned, the back held erect.

Next, make another half-turn to the R, bringing the R foot completely around to the R for another step further. As you make this second half-turn, snap the head quickly to the R to focus eyes again on the original spot.

Practise this simple preparation on *half-pointe* or *full-pointe*, according to your strength. Be precise and neat in each half-turn, holding each position for a second to make certain of direction, spotting and form.

At this point, go slowly, and be very sure that when you practise turns to the R, that your R foot leads. By this I mean that as the R foot moves to the R, there should be more force, more drive. As you proceed, you should feel a whipping around of the body and head as you turn to place the R foot ahead.

If you do not do this correctly right from the start, you will find later that your *tours enchainés* are very uneven, that you do not travel smoothly on them, and that you seem to get stuck in one spot instead of moving constantly toward the object of your focus. (Naturally, when turning L, lead with the L foot on each turn).

It is permissible at the beginning to practise these turns with the feet moving several inches from each other on each step, but the more you practise and improve them, the closer should be your steps. When executed brilliantly, *tours enchainés* should skim the floor lightly, the knees held very straight and the toes seemingly tight together. Actually, they must separate a bit, but this should be so slight that the eye is unaware of it.

Also, as you improve, you may vary the positions from which you begin the turns. Start with a *tendu battement* position or combine them with other steps you have learned. Following are some suggestions for varying your practise.

•

Exercise XXXX

Tours Enchainés with Arms in 5th Position

Do not start this exercise until you are very well able to do the footwork without difficulty. You will find the spotting more complicated by the arms being overhead.

Also, you must strive to keep the shoulders back as far as possible. There is always a tendency to lean forward in this position and it is impossible to turn smoothly if you do not stay erect with arms held high. Do not let added momentum throw you off balance. Hold back rather than aim for force on this turn.

•

Exercise XXXXI

Tours Enchainés with Arms Rising Gradually from Waist to 5th Position

Start the tours with arms held in 2nd pos. as you originally learned them. Then, on the 4th turn, place the hands sharply at waist, elbows held out. After four turns in this position, place the hands over the shoulders lightly. On the last four turns, hold the arms in 5th pos. This makes a beautiful effect if cleanly performed, and if you are careful to change the arm positions rhythmically.

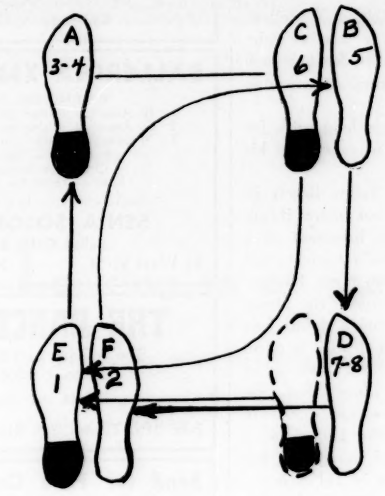
To be continued

Eight Steps in One

BASIC FOXTROT

yesterday, today, tomorrow

by Ballroom Editors **Albert and Josephine Butler**



Start here for Waltz Start here for Angle Step

Figure 1 — Comparison of Waltz and Angle Step.

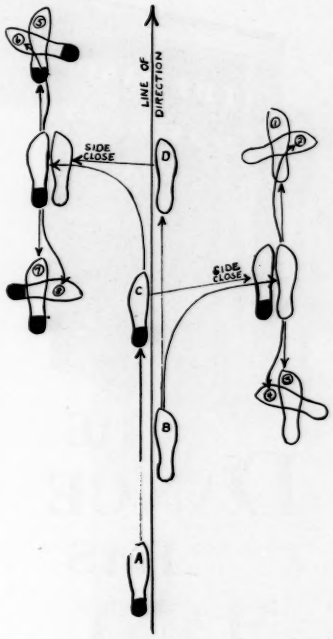


Figure 2 — The Eight-in-One Angle Step.

SPIN a globe of the world, close your eyes and point to a spot, and it is safe to say that people are Foxtrotting there. In its thirty-five year span, our own gay, indigenous Foxtrot has proven to have the same appeal and indestructible quality as the Waltz. Never monotonous, because of its two interchangeable rhythms, the Foxtrot is simple enough for the neophyte, sufficiently complex to test the skill of the most advanced dancer.

While the *Waltz Step* as a name has definite and universal meaning in its basic structure and rhythmic style, it seems strange that at this late date a more definite formula for the Foxtrot has not been tacitly, if not formally, agreed upon. While dancers who have been through the mill of experience have developed a comparative uniformity in their basic foot patterns and rhythmic expression, some confusion seems to exist as to techniques whereby this commonly accepted style can be most easily taught. For example, does Waltz terminology belong in Foxtrot? Should the term Chassé or Two-Step be used? Is the frequently heard of "two Walks and a Quick Quick Side-Close" a basic step or is it actually a combination?

(*continued on page* 44)

FIGURE I

Comparison of Waltz and Angle Step

Figure I shows how the distinctive rhythms of the waltz and the Step-Close-Step of the Foxtrot use the same box structure. In the typical Waltz form of three steps to three musical beats, the rhythmic pattern is Fwd to A, Swd to B, Close at C. The Bwd sequence follows as shown by D, E, F.

The comparable Foxtrot rhythm of Quick, Quick, Slow is shown by . . . Side-Close (QQ) to Footprints #'s 1, 2 . . . finishing Fwd (slow) on #'s 3-4. To complete the box Side-Close again (QQ) to #'s 5, 6 and Bwd (slow) to #'s 7-8.

While in Waltz it is good practise to use the Fwd and Bwd halves alternately, thus making continuing R or L turns, in Foxtrot the two halves of the box are more generally used separately. The more the *Angle Step* or QQS movements are linked by walking steps, the more variety is gained.

The important rhythmic difference then between Waltz and Foxtrot is that in the Waltz the action phase is Fwd and Swd, or Bwd and Swd, finishing with momentary rest as the feet come to a close, whereas in the foxtrot, the QQ, Side-Close comes first, completing the movement rhythm with a Fwd or Bwd Slow or Rest Step.

Rhythmically, the Waltz cycle of Action and Rest ends with the feet in closed position. In the comparable box movement of the Foxtrot, the rhythm cycle ends with the feet in open position.

•

FIGURE II

Figure II shows in elementary form how the 8-in-1 *Angle* Step is used. A, B, C, D show walking steps on L O D. Good dancers use no set number of walking steps, moving Swd at whim depending upon which foot is free.

In the diagram the *Angle Step* is shown first moving to the R starting with weight on L F on C. From this Side-Close the *Angle Step* can be completed by following any of the four footprints shown, indicated by #'s 1, 2, 3, 4. #'s 1, 3 show steps taken straight Fwd and straight Bwd. # 2 shows a Fwd 1/4 turn to the R. # 4 shows a Bwd 1/4 turn to the L.

Similarly, when the weight is on the R F as at D, the Side-Close then is Twd the L, finishing with the four optional movements as indicated by #'s 5, 6, 6 and 8.

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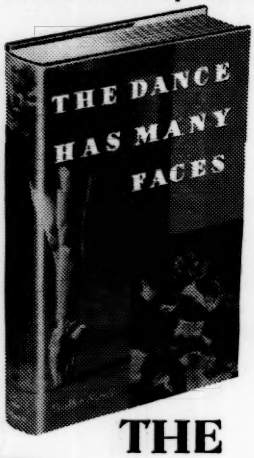

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israeli ballet

(*continued from page* 13)

only her own pupils, but the various ballet students around town coming in for his crowded classes. We watched a class of sturdy sabras (new generation of Palestine-born kids), slim Yemenites and a few half-trained Europeans tackling the difficulties of the American modern dance.

Like their parents, these youngsters are open-minded and will try everything, and will also reserve the right to be critical as well as enthusiastic. We talked to a number who adored Talley and his work, although one little girl thought he presented "the wrong work first."

Beatty was choreographing a long work for this group and they responded eagerly to his forms.

Meeting fellow-Chicagoan Talley Beatty in Tel Aviv was unexpected, but more incongruous was walking into the basement of a school building near the Mediterranean and happening into a ballet class doing Petipa's Variation of the Lilac Fairy from "The Sleeping Beauty". The teacher in black tights, hair neatly tied back in a net, and with a clean strong technique might have just come out of a London studio and it was almost that. She was Irish Beryl Morina, one-time soloist in the Markova-Dolin Ballet. She had spent a year in an Israeli agricultural colony and has emerged to return to dancing in Tel Aviv.

Miss Morina's pupils, in correctly tied Capezios, were an amalgamation of sabras and D.P.s with plenty of talent and more than their share of good looks. They were much more interested in classic dance than the "sabbath dances" and "Horas" our American-Jewish concert dancers insist on bringing to Israel. Petipa and Fokine should be as much a part of their dance as Bach and Beethoven are a part of the national symphony.

The most prominent Tel Aviv ballet teacher is Mia Arbatova whose Riga opera house background has led her to produce a number of classical ballets including her own version of Sylphides. She has several very promising pupils.

Rina Nikova of Jerusalem has made the most outstanding contributions to Israeli dance thus far. She is a fascinating individual with great personal charm. She has had a performing career in European opera ballet and has a large school where ballet of a not too intensive type is taught. The advanced pupils do pointe work with adequate attention to straight knees and pointed toes. They appear often in public performances in several classical-type ballets, among them Mme. Nikova's own arrangements of Les Sylphides and Spectre de la Rose. There is a demand for this kind of dance by a population whose conditioning includes a respect for "classics".

But Mme. Nikova's heart is much more in her ballets on Biblical subjects, a form which may not be valid for more than the era and

(*continued on page* 35)

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young dancer section

On the world's largest stage, the corps de ballet of the Radio City Music Hall in the finale of a "white ballet."

Looking in at the music hall

An Interview With Patricia Drylie

by David Raher

Patricia Drylie sorts her ballet slippers in her fifth floor dressing room.

WHEN the curtain was lowered on the final Radio City Music Hall stage show on September 12, 1951, Pat Drylie took the backstage elevator with her too-tired-to-chat colleagues, but left them on the fifth floor to go to her private dressing room. For the past eight weeks Pat, a regular member of the Music Hall Corps de Ballet, had been the Prima Ballerina of the show, and had enjoyed the privileges that came with the position. In the refreshing calm of the spacious, clean room she slipped out of the bright costume, removed the satin toe shoes and began to apply cold cream to her stale make-up. Including tonight, she had chalked up two hundred and thirty consecutive performances with no break, and now it was over until after a well-earned vacation. Ordinarily the girls at the Music Hall have one week off after four weeks of working, but Pat had saved up her time in order to be able to have an extended visit with her family in Canada.

By the time she had showered, dressed and collected her belongings her weariness was replaced by the warm glow that comes with a sense of accomplishment and with the anticipation of a reward. For two whole months she would surrender herself to the invigorating climate of Porcupine, Ontario, and to enjoying family and friends. Although she was delighted to do the difficult solo that Florence Rogge, the Music Hall's chief choreographer, had created for her, she would be relieved at the absence of early morning rehearsals, the four and sometimes five shows a day, and the routine of her existence at the Music Hall.

She was also planning a short visit in Toronto, where she was born and where she had studied ballet from the age of seven. Eventually she had become a soloist in the Volkoff Canadian Ballet. In 1945 Pat arrived in New York hopeful of penetrating the austere ranks of a major ballet company. But she learned that her five feet, seven inches, were not an ideal height for the corps de ballet and that waiting around for something to happen doesn't pay the rent. Not easily given to frustration, Pat contacted the Music Hall and was asked to appear at a regular weekly audition. She auditioned, got the job, and has been there ever since.

With the knowledge that Nora Kaye, Joan McCracken and many others have used the Music Hall as a springboard to higher altars, it is somewhat surprising to be confronted with Pat Drylie's frank admission that she likes it there and has no intention of leaving—unless it is to get married and settle down. And if you look into her placid blue-grey eyes for a contradiction, you won't find it. Pat's honesty, her easy-going manner and unaffected humility have made her well-liked by both management and dancers. No little thing when you consider that for eleven hours a day, seven days a week, the girls are in constant sight of each other.

On stage, Pat has what might be termed a "cast iron" technique and an attractive line. She was well cast in the brittle choreography of Tour de Force, which Florence Rogge devised for the fall show. It required controlled technique (double pirouettes finishing in arabesque) and brilliant elevation, all set to relentlessly quick tempi. Pat found it exhilarating and would rather do that any day than be a limpid, lyrical Sylphide.

On November 12th Pat Drylie will once more be at the Music Hall, perhaps in the corps de ballet, perhaps in a solo part, but in any case she'll be working well as part of one of the world's foremost and best known theatrical presentations.

photo: fred fehl

The dynamism and authority of Alexandra Danilova hark from the Russian Imperial tradition in which she was trained. Frederic Franklin is one of the foremost "danseurs nobles" of our times. The scene is one from The Nutcracker.

by Kay Ambrose

the Ballerina and the Danseur*

The Ideal Ballerina, in a nutshell

It is difficult to describe the ideal ballerina, in so far as her physical characteristics are concerned; for although she may possess each one of the definable qualifications of the first-rate ballerina, yet the most indispensible quality is a well-nigh indefinable one. It is most nearly described by the much abused word "personality."

Until the time when she develops this quality, she is learning from her art. Ever afterwards she is enriching it through the medium of her individuality. It is for this reason that it is no compliment to a young dancer to prophesy that "she will be another Pavlova, Danilova, Riabouchinska." The young dancer will be delighted to learn that she possesses some of the attributes of a brilliant and famous ballerina, even that she is such-and-such a type; but she knows that her own success will depend on her own individuality, not on a fluke resemblance to some celebrity.

The physical appearance of a ballerina must conform to certain specified laws. As to height, 5 feet 6 inches constitutes the danger-line. On the stage, dancers look much taller than they are; many people express their astonishment after meeting a ballerina socially: "Why, she is only a tiny little thing." She must be perfectly proportioned in every respect and must possess a good "line" (some charmingly made girls have an unpleasing *arabesque*). Beauty of face, in the generally accepted meaning of the word, is not necessary; but whereas a snub nose might not matter, a ballerina with a pronounced double chin or a squint, would be unthinkable.

Normally, a candidate for "ballerinadom" has been working and training from the age of ten. She has taken the risk of growing too tall, but in the case of our hypothetical ballerina it may be assumed that this deplorable tragedy has not taken place. She must have at her disposal such an absolute mastery of classical technique that it has become second nature to her. In ballet, as in civilized art, complete freedom of expression is the ultimate aim: this can only be achieved by studying and mastering all traditional steps and conventions. Then, and only then, can the whole business be dispensed with, at the instigation, perhaps, of a progressive choreographer, who can only express his own innovations through her trained understanding.

It is not only the choreographer's moods to which a ballerina must be sensitive: she must also respond to the moods of music, as well as to musical rhythm and timing.

Many classical roles demand a great dignity of bearing, and authority she must have; that usually develops unbidden in one who has had the tenacity to survive the hard, strict routine of classical ballet technique and, instead of becoming a slave to it, add to it something inimitable, of

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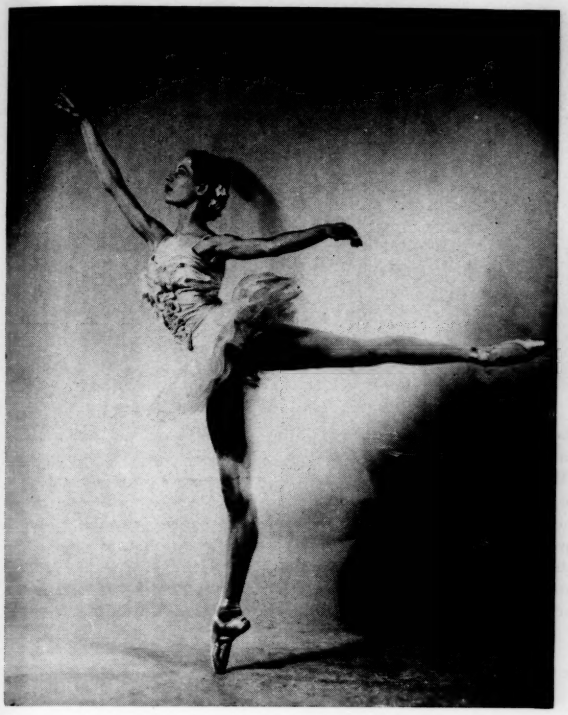


photo: walter owen

The personality of Diana Adams is one not very usual among ballerinas. She communicates a quiet and noble gentleness which is serene rather than grand. Her height, which is a little over the 5 foot 6 inches which Miss Ambrose indicates as maximum, is no barrier to her performance or superb technique, as the excellent "line" of this arabesque shows.

The seemingly effortless lightness of Alicia Markova, and the high-keyed dramatic quality of Nora Kaye as screened through Pas de Quatre.

her very own. She must be perpetually on her guard against mannerism, which are often hailed as "character" by undiscriminating audiences. . .

The Ideal Danseur

The "Danseur Noble"

WHEN the attributes of the ideal danseur are under discussion, it is first necessary to determine whether one is speaking of the male dancer as a *soliste** or primarily as a partner to a ballerina: a *danseur noble.*

At one time the *danseur's* role could be summed up quite simply. He was "the ballerina's third leg." As long as he performed this office reliably, with gallantry and a certain grace, sustaining his partner and an expression of unqualified admiration at the same time, that was all that was asked of him; he was a successful *danseur noble*—of that period. The audience sat, as he bounced through his stereotyped variation, prepared to admit that even a ballerina needs some rest—but awaiting her reappearance with ill-concealed impatience.

Today greater things are expected of the *danseur noble* (although of necessity his bearing must still be chivalrous in the extreme), an infinitely wider scope is offered to him, and his problems are proportionately increased. While possessing a graceful bearing and a polished technique he must contrive to make his movements seem strong, natural, and therefore manly. As the normal, everyday man's suiting grows more stereotyped and severe, so the danseur's costume, usually with his tights and big sleeves, grows more and more divorced from our everyday reality and needs a dancer who is such an artist that he can convey his conviction of movement and mood, whether poetical or merely technical, across the footlights to the audience.

The "Soliste"

TECHNICALLY speaking, the same principles apply to a *soliste*; but while a brilliant dancer with a true sense of artistic values will realize the implications of a *pas de deux* and subdue his own interpretation of the role in order that it may harmonize with that of the ballerina, there are dancers who always appear to remain *solistes*, who seem to be dancing against, and not with, their partners. This is not uncommonly due to lack of experience in the case of a youthful *danseur*. The example serves to illustrate the fact that a *soliste* who cannot adjust himself to his partner is not a complete artist, whether he is a technical virtuoso or not.

The male *soliste*, in addition to those qualities mentioned in connection with the *danseur noble*, must possess unlimited personality, conviction, a sense of drama and of humour—and an adaptability only comparable to that of the chameleon.

*Soliste: soloist.

young dancer section

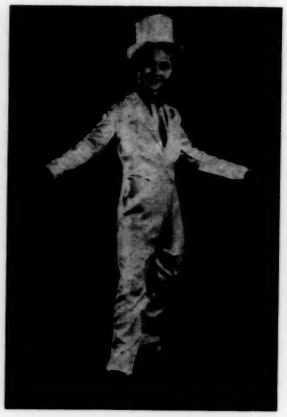
more news of young dancers and their activities

walter owen

The Nassau County Civic Ballet Guild consists of persons "interested in the art of Ballet, either as teacher, student or balletomane." Qualified teachers and students work together in the Children's Civic Ballet Company which the Guild sponsors. The company has, during the two years of its existence, given numerous programs throughout Nassau County, and now consists of about thirty dancers. Left to right, in rehearsal, are: Patricia Tibone, Suzanne Alisch (in shadow), Cynthia Kittle (on knees), Nancy Patillo, Virginia Thomas and Barbara Price.

walter owen

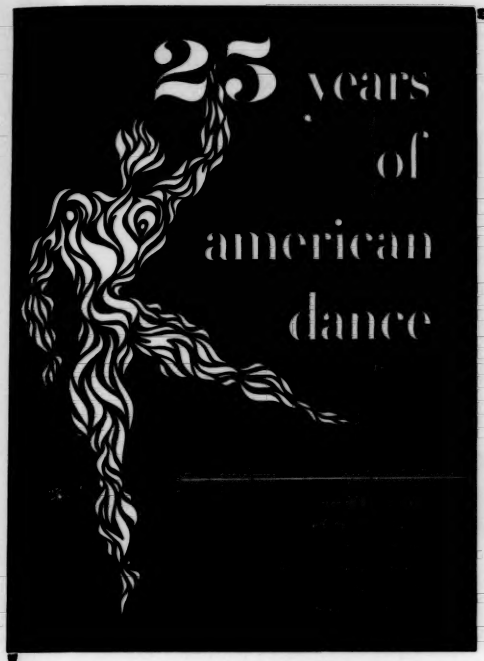
14 year old Nancy Gernert of Hasbrouck Heights, N. J., makes regular television appearances and has twice demonstrated for her teacher, Nina Tinova, at dance conventions. Nancy's on her way to becoming a dancer.



Ronald Johnson, 12, is a beginner at the Raymond Capella School in New Smyrna Beach, Fla., but talent often rears its head early, and we're looking forward to hearing more of him.

gottschalk

Looks like a beauty contest, doesn't it? It is, and all the participants are dance students as well as working girls, proving once more that dance is a wonderful aid to health and beauty. In this scene at Camp Karamac, Pa., are: Sylvia Gray, Alice Sylvertson, Frances Washburn, Muriel Trumbower, Jean Sinonini, Jean Fryling, Doris May Goodwin, Mary Milano, Marilyn Heckman and Iris Coleman.



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continued from page 30

dancers for whom they are created, but having an immediate attractiveness. She was inspired to invent this type of dance for her Yemenite pupils. The Yeminite Jews who lived for centuries near the southwestern tip of the Arabian Peninsula have a distinctive delicate beauty and customs that recall antiquity. It seems right for them to dance Bible stories and customs, ancient wine-gathering, Jephtha's Daughter, Rebecca at the Well.

Mme. Nikova has taken her group to Paris where her dark young beauties in white sheepskin coats and multi-colored caps were a success both in the theatre and on the boulevards. This summer the American delegates to the Zionist convention in Jerusalem were given a special performance by the Jerusalem Biblical Ballet.

Doubtless these labors of the various artists in the field will contribute to the eventual national form, but the immediate need is stimulation from the outside.

The "dance critics" in Israel like most of those in Europe and America are for the most part journalists on free tickets who know less about the show than the children who paid to go, and certainly less than the artists in it. We did like the Israeli custom of having the press sit through the entire performance and not rush out for deadlines. In fact they think the performance over for several days before coming out in print. Tel Aviv is by way of developing an informed dance critic in the person of Nadia Lurie, who has seen a great deal of West European dance and has written comprehensively on the dance in Israel.

season in Venice

continued from page 11

Colchiaghi, while her costumes were historically and esthetically faithful, fell short in the province of colour.

The lighting of this work was nothing short of appalling. The principal idea seems to have been to throw a hard, white light on the faces of the principals, a technique immensely destructive of mood and tough on singers and audience, both.

It seemed to me, also, that de Valois and Helpmann did serve the cause of THE RAKE'S PROGRESS and Hogarth immensely more than Auden has in the present case. The action slows down in the second act and is almost incomprehensible to those not familiar with Hogarth's paintings.

When and if THE RAKE'S PROGRESS is staged in America, it is to be hoped that a choreographer will be brought in to restage movement for the singers, and that lighting technicians will be used who know the uses of light.

At its premiere performance, THE RAKE'S PROGRESS rated twenty-two curtain calls and an ovation for Stravinsky which seemed never to end.

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India

continued from page 25

tions such as they were after centuries of impaired transmission, became further impaired by irresponsible innovations.

Ram Gopal was the first male dancer in centuries to perform Bharata Natya professionally. Before him, the art had been in the curious position of being taught by men but performed only by women. Much criticism was heaped on Ram Gopal's head for his daring revival of a lost tradition, but his artistic justification lies abundantly in the sculptures of Indian temples, which abound with stone figures of both men and women dancing Bharata Natya when that art was at its prime.

The stone carvings of the temples of India were of great importance in the reconstruction and regeneration of Bharata Natya. In them the pure dance of centuries ago may be seen and the perfect forms, poses, postures and gestures are recorded for dancers of all time to study.

The regeneration of Bharata Natya was also greatly facilitated by the existence of the canonical treatise called the Bharata Natya Sastra. Dates vary from 200 B.C. to 700 A.D. for the writing of this treatise. In it, the complete mechanics and details of Bharata Natya, as it originally existed, are outlined in amazing precision and fidelity. For example, in one passage, nine kinds of head movements, nine movements of the eyeball, eight different looks, eight movements of the eyelids, seven movements of the eyebrows, six movements of the nose, six kinds of cheek motions, six kinds of lip movements, seven kinds of chin movements, nine movements of the neck, as well as innumerable kinds of self-induced colorations of the face, horripilation, perspiration, tears, etc. are painstakingly enumerated.

Bharata Natya is today widely practised throughout India. It is unchallenged as the nation's most perfect form of dance, although its demands are prodigious and unfortunately, the majority of so-called exponents of it do injury to it rather than justice. Despite whatever weaknesses exist in some performers, the fact remains that India wrested from oblivion an almost forgotten major art form and has placed it rapidly on the road to new and, let us hope, loftier levels.

•

Kathakali

Like India's other arts, Kathakali had also fallen into obscurity. A few itinerant troupes of the lowest order occasionally performed in remote villages when rare opportunities presented themselves. Out of these weakened conditions and disintegrated tradition, Poet Vallathol, some twenty years ago, began his ardent and effective restoration of the art of Kathakali. He has brought about its regeneration almost single-handed. Without him, its present fame, although only quondam popularity, would have been impossible.

At the time of his labor of revival, Vallathol himself had already been acclaimed for his poetry as Mahakavi (Poet Laureate) of Kerala, the southwest coast of India. By coincidence, his growing deafness impelled him to find in the remnants of Kathakali dance-drama not only one of India's rich art heritages, but also

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a sign language and mute art form which served as a powerful source of communication for the intellectual, the artist and the deaf.

Vallathol turned his poetic talent to writing new plays on old themes in the hand symbolism of Kathakali, thus enriching its stagnant and depleted repertory. His distinguished personal position made his proselytizing effort extremely effective and attracted the attention of influential patrons. Finally, he was able to open a school called Kerala Kalamandalam (Academy of Kerala's Arts) at Cheruthuruthi, near Shoramur, Cochin State in North Malabar.

With the assistance of the government, which technically owns the school and gives it an annuity, Vallathol was able to muster around him the few remaining teachers who knew some of the traditions of the art. The school began to offer scholarships to interested students.

The widespread publicity which South Indian scholars and writers gave this "new found art" was climaxed by Dr. V. Raghavan, whose epoch-making article in 1933 in the *Triveni* established for the first time the correct historical place of Kathakali, pricked the balloon of exuberance and cleared the atmosphere for subsequent research. Kathakali reached the ears of outsiders, several of whom, including women like Shrimati Shanta, came to study at the school. In the midst of Vallathol's revivalist activities, the Maharaja of Travancore evinced his homage to the art by establishing a small troupe of Palace dancers at Trivandrum. Unfortunately destined for a brief existence, the troupe was dissolved as a result of the merging of Indian states with the Republic and resultant curtailment of royal funds.

Kathakali was performed for the first time outside Malabar by Gopinath. Others followed and today Kathakali is recognized, although not supported, as one of India's most important arts.

Uday Shankar says that Kathakali is the only dance of India with which he has genuine *rapport*. Certainly Kathakali offers an almost inexhaustible source of technical variety. More than any other Indian art form, it lends itself to Western-style ballet.

The principle of a performance is that the dancer acts out the words of the song in explicit hand and body movements. Interludes of pure dance punctuate the narration. Many sequences are complete dance entities in themselves and stand as complete units, such as the passage describing a peacock dancing before the darkening clouds of rain, or the bee who, coming to take honey from the lotus, is imprisoned in its closing petals at nightfall and devoured the next morning by an elephant, or the woman's dance (*kummi*), danced by a youth, and often misrepresented as the "sari" dance in "Oriental" dance recitals.

The essential charm of Kathakali is that the *mudras* (hand gestures) compel the dancer to become what he tells in movement. It creates emotion by recreating the situations which produce the emotion, and the dancer becomes not one thing, but all things. He is the frightened hunter, the animals he is hunting, the proud lover, the even prouder peacock. In this way Kathakali is a series of integrated solo variations.

In actual practice Kathakali is performed

serially instead of by blending the sequences simultaneously. The ballet has not developed in a Western sense. In love duets, battle scenes, and wherever narrative portions occur, only one of the characters is active while the other remains passive. But if one removes the single song accompaniment and thinks in terms of a set of songs, or of a counterpoint of songs, each belonging to an individual character but whose words are related as, say, the words of an operatic quartet or sextet are related, then a complete ballet in the full sense of the word is automatically produced without altering the substance and peculiar genius of Kathakali. For another flavour, one can remove the words altogether and get an unsung, contrapuntal dance of silent meaning. At no expense to linguistic purity or to the flow of *mudras* and at no risk of the charge of Western corrupting influence, such Kathakali ballets *are* being made today.

Yet the present position of Kathakali is most precarious. It presents a good number of problems the solution of which is difficult and complex. After its abortive revival, the movies, commercialization and the tastes of the paying public redamned it to fast encroaching oblivion. Kathakali is diffcult to understand and it belongs to a time past. Even in its setting in Malabar, no matter how overwhelming the ultimate effect may be, few are willing to accept its terms and sit all night on the ground waiting for its story to culminate slowly.

Outside Malabar, most adaptations of Kathakali and what has been passed off as Kathakali have been sufficiently false as to leave the innocent and unsuspecting public with the feeling that despite what the learned critics say, the art is not impressive. The rigorous training, the enormous repertory of *mudras* (the joy of which is in their immediate command by an artist) and the acrobatics are too much for the majority of dancers. Much seems to militate against Kathakali as a popular art in our time.

Vallathol's school is the only hope and saving grace. As long as it exists, the technic and principles will continue to be preserved. Further, the school is not caught in the past to the exclusion of progress and change. It is a proving ground for new experiments and through them perhaps a new rapprochement between the extremely limited public and the greatness of the art can be found.

But there are problems within the school. Vallathol, like Tagore was of Shantiniketan, is the guiding genius and inspiration, but he is now seventy-three years old. What will become of the school after him is an unanswerable question. At present the school is under fire from the Indian "witch hunters" who claim Vallathol is a Communist, the evidence of this being that he lends his ear to stories of the oppressed and publishes pamphlets sympathetic to their demands.

The students also are in a critical position. They are generally poor boys who have a feeling for Kathakali and no other future commensurate with their straightened circumstances and the dignity of their caste. The school offers them free board and lodging, as well as tuition, for a number of years, according to their talent and diligence. If the student is a near-master at the end of eight years, he can have a teaching post at the school itself. But the others

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have a bitter lesson ahead of them. If they try to spread their wings elsewhere, they find that they may be employed at various film studios, but there are few dancing parts for Kathakali dancers. The public does not want Kathakali, they are told. "Never having had any, how can they reject it?" they ask in vain.

Even in Malabar, Kathakali's homeland, the problem is acute. The present-day masters are for the most part employed in other jobs. Whenever there is a performance, they are called from their places and appear for the night. The next day they return to their steadier occupations. Within the brief years since the revival, they are called less and less frequently.

Kathakali presents a tragedy today. It is a great art. Its appeal, despite its abstruseness, is international. An art has been saved, but for whom? In its home, few want it. Abroad, few dare risk it.

Kathak

Before India's dance resources were brought to light by the dance revival, one form of dancing was actively practised, the Nautch of North India. Nautch was shown to Anna Pavlova. Nautch was the 'representative' Indian dance which the Denishawns brought to America. When Indian motion pictures were started, Nautch was the first type of dancing to be filmed. Its success and influence was such that this kind of dance began to dominate the films.

Performers of nautch, the nautch girls, had a reputation based on qualifications other than artistic ones. If the word nautch is at all familiar in the West, it is due rather more to the use to which Nautch dancers put the dance, than to the dance itself. Nautch for a long time has been synonymous with the inmates of brothels, and even today, for a slight gratuity, most North Indian brothels will supply the customer with a brief prelude of 'Nautch' dance before the more down-to-earth business of the evening.

Nautch, whose vulgarity and notoriety shamed most respectable Indians into complete neglect of the art of dance, is actually Kathak, a Hindu classical dance evolved from the ancient Natya Sastra treatise but greatly influenced by its chief patrons, the Muslim rulers of North India. Nautch is a North Indian word derived from the Sanskrit *natya* and is a generic term in Hindi, the modern language of India, for any dance. *In actual practice, nautch is degenerate Kathak.*

Since the revival of Indian dance, Kathak has been reinstated in its rightful place. While nautch remains in its brothels and its Kathak elements degenerate more and more into interpretive-type songs seen in movies, there are, however, serious Kathak dancers who are recapturing more and more the purity and artistry in this art. Among these, foremost is the lovely and retiring Kumudini of Ram Gopal's troupe.

Due to the Muslim insistence on abstraction, Kathak became highly mathematical and epicene. Its demands of timing, footwork and impersonalization make it one of North India's greatest contributions to India's dance heritage and at the same time, one of its most vulnerable to criticism.

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Manipuri

Poet Rabindranath Tagore journeyed to Manipur in the northeast corner of India, bordering on Burma, as early as 1917. He felt that he had at last found the solution to the tragedy of India's dying dance. Here in Manipur was a country where the arts had remained fully alive and active. Tagore hoped that by transplanting it from Manipur to India proper, it would carry a secret strength and regenerate dance throughout all India. This grandiose ambition almost came to fruition. Certainly Manipuri dancing has deeply affected the widest spheres of dance: films, metropolitan theatres and international artists' performances abroad.

Shortly after his visit, Tagore installed a dance teacher from Manipur at Shantiniketan, his all-India school of arts in Bengal. Apparently Tagore was too definite about the use he wished to make of Manipuri dancing, and too opinionated as to what he thought the art of dance should be in general. He selected bits and pieces of the teacher's instruction and moulded them to fit his own romantic dance-dramas. By simplifying the dance, he made his students dancers and brought the art within their reach.

What became known as 'Manipuri' dancing was actually Tagore's simplification and interpretation of the authentic Manipur dance.

During the arid period of India's recent dance history, this Manipuri-cum-Tagorean style swept the country. People responded instantaneously to its soft, flowing, unintellectual and restful style. Mathematics and perfectionism in classical dance had precluded the entry of amateurs into the dance field. Tagore's 'Manipuri' dancing filled a vacuum and answered the need of the amateur.

Morality also played a part in the easy acceptance of this style of dance. The stigma on India's classic dance was still heavy; Manipuri dancing was completely new and unknown. There were no preconceived prejudices against it, although had people understood many of the erotic movements or comprehended the inner, sensual nature of Manipuri dance, they might have reacted against it.

Sarojini Naidu made dance history when, after the performance of Amubi Singh, one of the first Manipuris to perform outside Manipur, she publicly exclaimed, "Here is a dance with no crude form of movement — a mother may see it with her son!" The amateur was now safe from attack on moral grounds.

Sinewy curves, flowing turns, hoop-skirt costumes and snaky arm wriggling which pass as true Manipuri dance invaded the films and almost dislodged Kathak from its senior position there. Year after year, Tagore's school turned out graduates. Even some international artists, whose standards ought to have been higher, continued the perpetration of this charming deceit. In that period of drowning, India's art perhaps had to clutch at any straw.

All India became aware of Manipuri dancing. No artist or critic dared ignore it. Some dancers even today specialize in its style to the exclusion of all others. *The fact is, oddly enough, that this style of dancing is a myth. It has only the most tenuous connection with Manipuri dancing itself, and* in Manipur, *when films of Indian dance supposed to represent Manipuri dancing are shown to them, whole*

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audiences roar with laughter.

The myth perpetuates for two reasons. One, no dancer of India proper has ever taken the trouble to go to Manipur. Another, the few Manipuris who have come to India as drummers or teachers are in so precarious a financial position that they are at the mercy of their students. They themselves call the dancing they teach "oriental", but the public continues to regard it as Manipuri.

Were the dance of Manipuri inferior to its paste diamond which sells so well, such a state of affairs would be justifiable. It is, however, in every way superior to its humbug-form.

The dance which inspired Tagore to bring Manipuri into the outside world, the dance whose imitation form is mimicked the length and breath of India and abroad in Europe and America, remains locked within the lush and fertile valley of Manipur.

the 8 in 1

(*continued from page* 29)

As you watch *good dancers* foxtrot, are their basic movements other than what has stemmed from the Foxtrot's original pattern — in essence, an ad-lib mixture of Walks (a step to a slow musical beat) and a *stylized* Two-Step (Step-Close-Step — three steps to two slow beats)? Good dancers use no set number of Walks (Slows), which may be Forward, Backward, or Turning. No set sequence of the Step-Close-Step rhythm is observed. Yet a continuous flow of movement is present, because a certain preciseness of foot pattern has been developed which permits easy interchange of Slows and Quick-Quick-Slows. This Quick-Quick-Slow pattern is a constantly recurring right angled movement. The better the dancer, the more precise is this adherence to the right angled design.

In addition to Foot Pattern, there is the matter of Rhythm to consider. The word *Rhythm* connotes, among other factors, contrast of Action and Rest. It is the very nature of both musical rhythm and body rhythm, as in all rhythmic phases of life, that Action is followed by Rest. In general, the Action phase of a dance step is expressed by the Quicks, whereas it is in the Slow or Slows that momentary Rest is obtained. It could be axiomatic, therefore, to say that *Every dance step ends in a Slow or a Rest.*

To the best of our knowledge, there is no generally accepted teaching formula which adequately simplifies and gives definite form in rhythm and foot pattern to this important Step-Close-Step sequence. A definite step should have a definite name. For obvious reasons, the name *Angle Step* suggests itself. Defined, the *Angle Step* is a Side-Close body and foot movement following the shoulder line to the Left or Right, completed by a Forward or Backward step at RIGHT ANGLES to the Side-Close. While the Side-Close movement is always the same, the right angled completing step can be made either straight or with varying degrees of turn.

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the camera's eye

continued from page 15

up for the ecstatic dance.

We were aware that it was our essential task to retain the spirit of the dance and those parts of the compositional movements which express it most vividly.

It is not the continuity of the dance composed for the stage which matters. The true sequence of steps and gestures is inconsequential. To the camera eye it is repetitious. The stage dance needs repetition for emphasis and for the connecting links of the various phrases of movements.

On the screen, however, their effect is monotonous. The eye refuses to follow them.

The ideal premise for the filming of the dance would be a semicircle arena, six cameras, easily movable, shooting at the same time with 35 mm. films. In other words, if I must experiment with three cameras whose mobility is greatly limited and 16 mm. films, it is the mechanical inadequacy which cripples the experiment.

But experiment we must. The effect I have tried to achieve in Hanya Holm's *The Golden Fleece* can be considered only the first step in a series of experiments probing the many possibilities of the filmed dance. In *The Golden Fleece*, perhaps to a great extent, at the expense of the original composition, I have attempted a synchronization of movement, colour and content, aiming at the architecture of a symphony in which the fundamental causes and processes of the dance ideas are resolved in visualization.

This may have been a step in the right direction, or it may not. Only the results of new experiments will give us the right to pass any final judgment. But all these experiments need the full understanding and cooperation of choreographer and dancers. They must become acutely aware of the camera eye. They must be able to dissect their dance compositions and account for each movement with respect to

(a) its meaning
(b) its importance per se, and
(c) its importance in relation to the whole composition.

Each fragment will then play that role in the screen version suited to its inherent quality as a part of the whole. Through such an analysis the dancer and choreographer will help to create dance for the camera.

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season in review

(*continued from page* 18)

his rivals and wins the heart of the little girl. They are interrupted in turn by a sylphide (Maria Tallchief) who frightens off the girl and engages the tennis player in a pas de deux. Upon her departure, the tennis player performs a solo that was for us the high point of the ballet, for it allowed Mr. Eglevsky to try a delicate tracery of small swift movements instead of his usual grand pas nobles.

The pattern of the ballet is repeated — three urchins, arrival of tennis player, arrival of sylphide. Only this time, the sylphide drops her white dress to reveal a red bathing suit. Point of the ballet? Never trust a sylphide.

Balanchine's CONCERTO BAROCCO, which was restored minus Eugene Berman's ornate yet suitable backdrop and costumes, is a bold structure whose almost superhuman intricacies of coordination and rhythm are shared alike by the three principal dancers and the eight members of the corps de ballet.

The violin solo roles were entrusted to Diana Adams and Maria Tallchief. Nicholas Magallanes was on hand for the complicated lifts, and the corps consisted of Constance Baker, Barbara Bocher, Arlouine Case, Toby Fine, Edwina Fontaine, Barbara Milberg, Roth Sobotka, and Toni Wortham.

During the opening and concluding sections, Miss Adams and Miss Tallchief were often on stage together, and it was fascinating to watch the dynamic interplay between them. For Miss Tallchief's dancing always has about it the slight hint of steeliness, the air of flashing power carefully held in check. Miss Adams, on the other hand, is all airiness and velvet. Her leaps are soft, almost casual. Her phrasing is relaxed, almost playful.

CONCERTO BAROCCO is the only one of Balanchine's musical ballets in which he nearly succeeds in de-humanizing the dancers. This is especially true of the slow movement where Maria Tallchief is repeatedly lifted through high curving arcs or led in and out among the intertwining corps de ballet as though she were a cantilena in space. And it is true of the opening section of the last movement where the corps weaves a scurrying counterpoint of arms, legs, and changes of floor pattern. This is a study for dancers of substance, and it all adds up to an engrossing choreographic tour de force — one that is a worthy challenge for this handsome and intelligent company.

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local view of ballroom events . . .

The night this reporter attended one of the ballroom dance workshops conducted in the 72nd studios of **Byrnes and Swanson** in New York City, we found a delightful couple from Santo Domingo demonstrating a delightful Dominican couple dance called the Merengue. **Aleyda Cordoba** and **Francisco Subero,** demonstrators, were one of a series of guest instructors who are making appearances in this unusual laboratory course, which is being offered Monday nights by noted ballroom dancers **Don Byrnes** and **Alice Swanson.** The course is of interest to the extent that it departs from accepted commercial techniques in order to embrace seldom discussed elements of the social dances. Among the artist-instructors appearing as weekly demonstrators have been and will be **Albert and Josephine Butler, Gloria and Benny Vitucci, Eve Wasson and Sam Mergel, Francisco Subero and Aleyda Cordoba, Fred Le Quorne, Michael Beaumont, John Lucchese, John and Marie Phillips, Franklyn Oakley, Arnold Sabin and Oscar Duryea.**

•

Ballroom dance as a form of therapy for disabled war veterans has been and is being successfully practiced under the devoted guidance of local teacher **Dorothea Duryea Ohl,** who for two years has given classes to such vets assisted by a number of professionals eager to help the boys recover from disabilities imposed by wounds. This rehabilitation-therapy program has been in progress for two years sponsored by the Brooklyn chapter of the American Red Cross, under the supervision of the Veterans Administration. Some of the boys have difficulty raising their arms, others, in walking, but these disabilities have shown a remarkable tendency to improve and even disappear with steady practice on the floor. The basic idea of the program is to tone up muscles and instil poise — and this it has done eminently.

Many famous names are noted among past volunteers to this Wednesday morning class, but Mrs. Ohl is currently sending out a call for further volunteer instructors. To qualify, the girl should be at least well enough orientated to lead a partner. Those interested may contact Mr. Dorothea Ohl, by wrting her in care of Dance Magazine.

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JOSE GRECO and Spanish Ballet season at the Shubert Theatre, New York City, beginning October 1, 1951.

• Jose Greco and his company, a performing unit seen widely abroad in the years 1947-1951, made a thoroughly distinguished American debut on October 1 at the Shubert Theatre, New York.

The program, selected from a larger repertory of works not shown in this season, was varied, well balanced, completely fascinating. The works shown and the quality of performance reflect great credit on the artistic director, Mr. Greco, himself.

To those of us entirely devoted to ethnic dance forms, the greatest satisfaction, perhaps, was derived from seeing how much Greco, a dynamic, personable young man of Italian birth and American citizenship has accomplished during the relatively few years of his career. He has brought a company, the personnel of which is partly native Spaniard, partly native American and proven, by so doing, that the Spanish dance is a universal art form and not merely another folk dance. He has done this through courage, artistry and tireless work, and even if this were his only contribution, it would put the dance world eternally in his debt.

But Greco and his company have done more than to prove a point.

Greco himself emerges as a strong and imaginative choreographer. The most arresting numbers on his program are the dramatic "Peteneras" and the brilliant "El Cortijo". The former is only a section of a larger work which, for the sake of brevity of program has, unhappily, been cut. What remains is a patterned emotionalism of daring simplicity, with **Nila Amparo** (as La Petenera), **Jose Greco** and a group of four men (**Louis Olivares, Juan Morilla, Domingo Montes** and **Vicente Martin**) who move in arresting counterpoint to the two principals, sketching but never overstating the bitter story of a woman whose shade returns in the company of four abandoned lovers to torment the one still living.

"El Cortijo" is a zapateado which projects the ardent Andalusian landscape, with four men representative of horsemen driving, wheeling and careening in the sunlight and shadows; its structure is one of original floor patterns against a dynamic counterpoint in taconeo. This dance grips, excites and sweeps along to a seldom experienced climax.

Jose Greco is an impeccable dancer whose artistic expression lies in the purity of the neo-classic school. As such, he is in the avant garde of Spanish dance development — and while he will undoubtedly receive the homage of the initiated (as he does of the layman audience, for totally different reasons), he will

almost certainly suffer at the hands of a minority who fall between two groups. This minority group, which for lack of principle or knowledge or both, sets itself up as the arbiter, in fact, as the custodian of "taste" in such matters, dumbly accepts all the cliches of Spanish dance as practised to the point of ennui by certain popular concert favorites who should know better.

You know the cliches when you see them: the frantic manipulation of hair over the face, the galvanized thrusts of head and shoulders, the ceaseless swivelling of the wrists, the sensually contorted face, the lot accompanied by a stream of "remarks" gauged to convulse those who understand their meaning and tease those who don't, a whole new vocabulary of vulgar tricks accepted and perpetuated in the name of Spanish dance by many dancers who know better, but who aim to please a **certain** taste. Oddly enough, in Spain itself, they shelve their little bundle of tricks and fall back upon the glorious Spanish dance itself — and sufficiently so.

In this company, fortunately, Spanish dance is better served by its several stars.

Nila Amparo (of American birth) has an amazing versatility, since she executes with great charm dances such as the seguidillas and the jota, and also demonstrates a strength in the Peteneras and Alegrias surprising in one of her age and stature. With greater maturity she will surely become one of the top-ranking artists in her field.

Carola Goya, the other headliner, is the same tall, beautiful lady of the concert dance whom we have, happily, seen before. Her one solo, the intermezzo from the Granados opera Goyescas, struck a note of patrician elegance in welcome contrast to the earthy exuberance of the extrovert gypsy brother and sister team, **Teresa and Juanele Maya.**

The gypsy brother and sister have incredible physical stamina; their work together is a study in flying hair, frenzied movement varied with sudden, taut "bien parados", gypsy arrogance of manner combined with comic subtleties, projected far from subtly. The young Juanele reminds me of nothing so much as a little bantam cock, charging, rushing, stamping, really a fetching creature.

La Quica, famous maestra of flamenco dancers and ballet mistress of the company, was seen in two solos, a Soleares and a Tango. She danced well and is obviously completely mistress of her idiom.

For a fact, the company boasts an excellent dancer in an Argentinean named **Juan Morilla,** who is intensely an instrument who projects this dionysian excitement, and his ability is afforded ample opportunity to display itself in several dances: a naively, charming piece about a couple of Valencian street vendors,

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"Rumores de la Caleta", in which he partners **Lola de Ronda,** herself a fine dancer, in the Sevillanas, and others.

The popular theatre in Spain has a form of entertainment known as the zarzuela, generally a one-act musical with accompanying dances. A zarzuela of the late nineties is the source of a wonderful, short ballet by Greco called "Old Madrid", which pokes gentle fun at a lot of Madrileno ladies and dandies out to make the most of a fine afternoon in the Retiro, the great park in Madrid. It has the tenor of a Keystone comedy, the charm of high old corn, is well-paced and moves along from opening to closing pasodoble with laughs and unpretentious little dances. As a Castillian keystone cop, the company's flamenco cantador, **Chico de Madrid,** was a surprising figure of fun.

As Greco was the last partner of the late **Argentinita** (by this time canonized out of all recognition by many who showed her little appreciation during her lifetime) and since he cannot help but show her influence, he has included a number of dances from the repertory of Argentinita, lovingly and respectfully danced by himself and the group, as a form of dedication to the artist that Argentinita was.

He now appears in the memorable "Viva Castilla", partnering Nila Amparo and Lola de Ronda, a little gem of courtship interplay among Castillian paisanos. He also appears with **Amparo, Olivares** and **Goya** in Argentinita's version of the Ravel Bolero, an exhilarating piece, but one which suffers somewhat by comparison with the performance given it by **Argentinita, Pilar Lopez, Manolo Vargas and Greco** long years ago. As a piece of dance, however, it merits interest for its tracing of the bolero style from the classic to the contemporary, encompassing a period of nearly two hundred years of Spanish classic style.

The performance closed on the traditional note, this time called "Rincon Flamenco" in which **Olivares** and **Morilla** appeared in an arresting zapateado, **Amparo** in an Alegrias and **Greco,** whose caida is second only to that of **Escudero,** in an exciting farruca.

The two solo musicians accompanying the group were first rate, both Roger Machado at the piano and Rogelio Reguera, guitarrist.

I regret only that the limitations of the commercial theatre and the programming by the management excluded a greater and unseen selection from the Greco repertory — but this must wait upon either an extension of the season or the chances of theatre.

It is only fair to report that the company and Greco met with a reception from the audience that bordered on the ear-splitting, so articulate was the approval, in both English and Spanish. *La Meri*

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greeted by enthusiastic, sold-out houses, who found some of the programs and their length of greater satisfaction than those last season of the parent company.

Disappointed that the Canadian Royal Tour of Princess Elizabeth and Prince Philip had been altered in schedule because of the King's illness and consequently that the Royal Couple had missed the boat they were to have shared with the ballet company, the boys and girls consoled themselves with unaccustomed quantities of Canadian food. Fresh fruit was one of the most popular discoveries. Their planned performances aboard the Empress of France were dropped. On the trip over, there was a honeymoon couple among them, dancers **Stella Farrance** and **Stanley Holden.**

American visitors in quantity showed up to see the opening performances, at which "Pineapple Poll" scored with all. The only 'incident' to mar the English company's debut to date have been the demands by stagehands (well, of course) which threatened the Montreal opening — and the accident suffered by **Robert Zeller,** young American associate conductor for the tour, who walked into and almost through a plate glass door in an Ottawa restaurant, suffering bad cuts. Unlikely as this sounds, such accidents are supposed to be common occurences. In spite of this mishap and a severe case of hay fever, he conducted all his scheduled performances.

Francis A. Coleman

•

CHICAGO

Another Chicago first likely to be copied by points east and west is the new kind of floor show Merriel Abbott has devised for the Palmer House's Empire Room, a musical comedy in brief, complete with decors and a roster of dancers that makes news. **Bambi Linn, Rod Alexander, Margaret Banks, Tommy Wonder** and the **three Cabots** — a collective name for **Marianne Sanders, Dick Beard** and **Frank Sabella** — do their own special numbers besides moving along the plot in discreetly arranged group dances by choreographer Dick Barstow.

The **Chicago Dance Council** opened the season with a program of our-very-own-talent, consisting of a modern opus by **Beldon Starr,** American Negro dances by the **Katherine Flowers** group and Polish dances from **Loretto Rozak's** "Polish Wedding".

Sadly missed when the Ballet Russe season rolls around will be Dr. Alexander Gabrielanz who died in July. He was an ardent first row balletomane, as well as medical adviser to the profession.

Carmencita Romero's group, temporarily under the direction of **Mary Wimberly** and **Sabonga Akesia,** gave a program titled "Tropicana" on October 14.

Winner of the top award in the **Edna McRae** annual scholarship contest was **Barbara Atkins,** who received the Addison Award for the seventh consecutive year. In the high school section, the successful candidates were **Diana Morgan** in ballet, **Susan Hartman** in tap. **Betsy Herskind** and **Arlene Cardwell** won the junior ballet scholarships.

In the competition at the **Stone- Camryn** school, **Gildo DiNunzio** was awarded the Chicago Drama League Scholarship, **Renee Kugler** won the Margaret Fisher Scholarship, **Donna Roknick** and **Elissa Queyquep,** the Marie Guerrere Awards and **James** and **Donald Wing** the Claude S. Reebie Scholarship. **Patrick Cummings** won the scholarship presented by the boys in "Seventeen".

Ann Barzel

•

HOLLYWOOD

Leslie Caron, now Leslie Hormel, is honeymooning in Florida. the Saturday wedding in Las Vegas followed Leslie's usual Friday night work out in **Jack Cole's** weekly class.

Renee Jeanmaire, over her operation and now walking without crutches, is eager to dance again as soon as the doctor permits. She spent some of her enforced vacation at Arrowhead and was seen also at the county fair in Pomona.

Cyd Charisse back from Europe, went right to work with Gene Kelly on "Singing in the Rain".

Trudi Schoop is busy auditioning dancers for "My L. A." which, so they say, will really open this year.

Olga Lunick has been doing some of the most interesting film work around here. For the animated "Rooty-Toot-Toot", due for release this month by UPA, she did story, characterization, and choreography. She is now working on a similar job for "Four Poster" (with real people) in which all the time lapses are done in black and white animation. Biggest choreography assignment here is an animated honeymoon ballet.

Miriam Schiller's Cabaret Concerts are now running three nights in a row and more frequently. Latest guest dancer was **Mary Tiffany.**

Selma Jeanne Cohen

•

BOSTON

Betty Osgood, Frank Benedict, and **Carl Morris,** all members of the **Charles Weidman** company, were home in Boston for a brief visit, all too brief . . . **Faith Clark,** another native daughter, was in town to say hello before returning to Washington, D. C. to continue teaching in the **Erika Thimey** school . . . **Sheilagh Dewar** is dancing in the Brattle Theatre production of "A Midsummer's Night's Dream" . . . **Dante** and **Ruth Ann Peterson** have returned from a successful summer season in Provincetown, and are hard at work on a new dance drama to be produced early this season . . . **Jacqueline Freeman** has gone to New York to join Jean Leon Destine's company . . . **Judy Haskell** has returned from a European honeymoon and will continue as a member of the Boston Dance League . . . Congratulations are also in order to **Alyce O'Brien,** who now answers to the name of Mrs. Whitehead, and to **Grace McKenna,** now Mrs. Beauchemon.

Edmund Bradley and his company will be the first dance event of the season in Boston, at John Hancock Hall, to be closely followed by Jose Limon, Pearl Primus, Ted Shawn, Ruth St. Denis and others . . . **Jan Veen** is back from his Australian tour . . . **Adelaide Cass, Ella Lukk, Lois Decker, Elizabeth Schaffer, Bernice Taylor, Dorothy Koch** and **Anne Greene,** the numerous heads of dance departments of greater Boston colleges back at work on the campus . . . A number of new schools have opened their doors here: **Frances MacDonald** of Dorchester has opened a Boston branch; **Jeanne Darling's** Charlestown studio has been attractively remodeled; **Stephen Bernard** has a new branch in Lynn; and **May Block** has had the courage to open no less than three new branches, in Brockton, Dorchester and Newton. Blessings on them all.

The **Dance Teachers Club of Boston** had its first meet of the year at the Bradford, with guest teacher **Mary Jane Brown.** Her children's routines were a delight. **Carleton Richardson** and **Helen Whitten** spoke to the meeting of their summer experiences in California.

Eugene P. Le Sieur

•

Dance events to come — at home and abroad

Lillian Moore is on a tour of the middle west which will take her through Pennsylvania, Iowa, Nebraska, Kansas, Missouri, Oklahoma, Texas and New Mexico, then back to New York on December 1. In February and March, 1952 she will tour again, this time through the South . . . **Maria Tallchief** and **Ted Shawn** are the first demonstrants to appear on the initial lecture by **Walter Terry** in the series "Sex Dances of Mankind" on November 4. It is greatly feared that the combination of principals and topic may result in pandemonium at the box office. Get there in a hurry if you want to get there at all . . . other principal demonstrators of the Terry lecture series on this same topic are scheduled to be **Jean Leon Destine, Myra Kinch, Valerie Bettis, La Meri, Janet Collins** . . . The Mexican government is the sponsor of a stupendous ethnic dance production by choreographer **Ana Merida,** for which a huge outdoor arena theatre is being constructed for a November 1 premiere. Miss Merida, presently in Chiapas, is working on the ballet called BONAM-

PAK, inspired by the pre-hispanic frescoes on the newly discovered Mayan ruins in that region. The opus has decor and costumes by Carlos Merida and a score by Luis Sandi . . . In Mexico City, recently returned from New London, Conn. is **Guillermo Keys Arenas,** who has been working on a ballet with a score by Miguel Bernal Jimenez for production at the Palace of Fine Arts. Other works in contemplation and in progress by others in the Academia de la Danza are CALAVERAS by **Guillermo Arriaga,** HUAPANGO by **Beatriz Flores,** DIA DE DIPENTOS by **Rocio Sagaon,** TOCATA by **Xavier Francis.** The great event of the season at the Palacio de Bellas Artes will be the return of **Jose Limon** early in November, this time minus his company, which is not to join him in Mexico, until the Spring. Limon will spend the entire winter there teaching and staging new works for the Academia. He will be abetted in a joint work by **Doris Humphrey,** who leaves for Mexico on October 27th, the opus to be called ANTIGONE (score by Chavez). Miss Humphrey will also stage her Passacaglia for the group... **Theatre Dance** held its first auditions of the season on October 7 and 21. Dances accepted from these auditions are to be given presentation in the December 9th concert at the 92nd Street YMHA. Theatre Dance directorship is presently planning a Spring program and invites choreographers and dancers to contact it for details at 1329 Sixth Avenue . . . The **New York Ballet Club,** sponsoring its second annual Choreographer's Night, will present three works at the Dance Theatre of the 92nd St. Y on February 16, 1952. These works are THE INFINITE, a ballet by **Nina Youshkevitch,** Le CORTEGE, a ballet by **Harvey Krefets,** LE BAL MASQUE, a ballet by **Valentina Belova** and an untitled ballet on the life of Toulouse-Lautrec by **Boris Runanin** . . . Following their October 12th appearance on the Cooper Union Forum series, **Eve Gentry** and her company are appearing in concert in the Northeast states during October-November. The Cooper Union concert was titled "The Stuff that Dance is made of"; Miss Gentry ably lectured on the whys and wherefores of modern dance technic. She was recently a guest artist on the Don Ameche-Frances Langford coast-to-coast TV show over CBS, appearing in her gay "A Day in the Wild, Wild West" . . . **Orest Sergievsky,** sponsor of the Dance Varieties initiated at the Theatre Studio of Dance, season 1950-51, is preparing a show case presentation for the season 51-52 and invites soloists and small groups to apply for performance dates . . . **Adelphi College,** will be host to the annual intercollegiate dance symposium of eastern New York State colleges on Saturday, December 1. The Modern Dance Club of Adelphi, sponsor of this year's symposium, has arranged an all-day program, to feature master lessons by celebrated artists, dance films and a high tea . . .

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In the schools . . .

Erick Hawkins announces that winners of the annual scholarships awarded by the Martha Graham School of Contemporary Dance are **Maureen West** and **Susan Jacobs** (on scholarships donated by the Katherine Cornell Foundation) and **Paul Pena** and **Roberta Puterman** (on scholarships made available by the Martha Graham Foundation for Contemporary Dance). Children taking these auditions ranged in age between 10 and 18; they were given an hour's class by Mr. Hawkins prior to audition . . . **Pola Nirenska** has joined the faculty of the School of Dance Arts . . . **Stanley Herbertt,** once a soloist in Ballet Theatre, has established in his own school in St. Louis, Mo.; the school is called Stanley Herbertt Ballet Arts Academy . . . **Patricia Bowman** has joined the faculty of the Theatre Studio of Dance, taking time out from her own TV show to teach advanced toe work . . . Since mid-September, **Nina Fonaroff** has divided her time between New York and Pittsfield, Mass., where she heads the dance division in the Pittsfield Music School.

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a variety of affairs . . .

Katya Delakova and **Fred Berk** are dancing a 10 week engagement at New York's famed Israeli cafe, the Habibi . . . **Federico Rey** and **Pilar Gomez** at the Persian Room of the Plaza in New York on October 25th for a four week engagement, prior to setting out on their annual concert tour . . . The great team of **Gomez and Winona** is no more. Gomez has formed a group of three boys and three girls for work in Miami. He is also looking for a new partner, preferably ballet trained . . . **Lee Sherman,** once Joe Choreographer at the Roxy Theatre, is now producer for swank Miami cabaret shows; currently staging show for the Miami Beachcomber . . . Recently wed **Marc Platt** and **Jean Goodall** are the newest of husband-wife dance teams and are hard at work building a repertory of gay, story pas de deux suitable for TV presentation . . . **Harold Lang** dances the role originally created by **Gene Kelly** (in the 1941 production.) of PAL JOEY, for which **Bob Alton** hae returned to New York to stage the dances. JOEY is only one of a deluge of time-honoured musicals to be taken out of the moth-balls this season. A pretty trend and a sure investment . . . **Ronne Aul** is on the road with the PETER PAN company. The dances in the road show are of his composition.

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Madeleine Rosay of Rio de Janeiro is a certainty on the first Choreographers Workshop production of the season, to be given January 13th at the 92nd St. Y. Her ballet will derive from Brazilian folklore and is tentatively titled SAUDADES DO BRASIL. Miss Rosay will not appear in her own opus; the leading part is projected for young **Rosemary Williams.** Other tentative works on the Workshop agenda are **George Verdak's** OPTICA, with decors by Harvey Jung, and pieces by **Peter di Falco** and **James Welch.**

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In the teachers associations . . .

The **Philadelphia Dance Masters,** club no. 25 of the Dance Masters of America voted secession from membership in the national group at its October 7th meet, effective December 31, 1951. This in no way affects the status of individuals in the Philadelphia group who wish to continue individual membership in the D.M.A.

This same group, with **Florence Cowanova,** president, was successful in bringing about amendment of the pernicious state bill of 1949, which imposed licensing of dancing schools in Pennsylvania without relation to actual standards of teaching, but merely to capacity of a dance studio to hold a certain number of pupils. The amendment, as passed recently, exempts dance, drama and music schools from the provisions of the original bill. The Philadelphia group, its president and board of directors, are greatly to be congratulated on their persistent and patient efforts to right a legislative wrong.

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By an action taken at its October meet, the **Dance Educators of America,** becomes the first dance teacher group to establish its own blood bank with the American Red Cross.

Officers and directors for 1952 were chosen at the same meeting on October 14, as follows: **Margaret B. Inslee,** president, **Betty Bonnell,** 1st v. p., **Jack King,** 2nd v. p., **Viola Kruse,** 3rd v. p., **Thomas E. Parson,** sec.-treas., sgt.-at-arms, **Frank W. Howell.** Directors to serve for one year were elected as follows: **Fred Frobose, Willis O. Wylie, Jean S. Mead, Mildred J. Albrecht** and **Blanche Curtis.**

The club's next meet takes place at the Hotel Statler in New York on November 25. This will be an open session and will feature an outstanding faculty to include, among others, Mme. **Ludmilla Schollar, Gerald Cummings, and Johnny and Donna Del Dixon.**

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The important question of rotation of chairmanship (to satisfy the desire for neutrality demanded by member groups) will be discussed among other matters at the semi annual meet of the deliberative body of the **National Council of Dance Teachers Organizations** on November 11th at the Hotel Astor. A number of important guests are expected, and honoured guest speaker will be Mrs. Bessie Q. Mott, specialist in public relations.

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